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VOLUME 16 NO. 4

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Member: Hollywood Historic Trust, AFI

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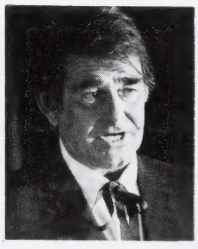
Hollywood studio magazine

(USPC 899-260)

MARCH 1983 VOLUME 16, No. 4/1.75



STUART WHITMAN

GHANDI— ATTENBOROUGH

LURE OF THE TROPICS

ROBERT FRANCIS

ON THE COVER

Audrey Hepburn & Robert Mitchum
She made her first film in Europe 32 years ago; he made his first in Hollywood 40 years ago. The macho actor with the racy reputation and the princess-like gamine have become a durable part of movie history. You'll find updates on them in this issue.

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LETTERS

Another Lex Barker Fan

Mr. Garcia—love your article on Lex Barker, King of the Jungle. (Vol. 14, No. 9, April '81 issue). It's nice to look at the world's most handsome muscle men who rate an 'A' in looks, body beautiful, brain, poise, height, wealth and famous in everything. I looked and looked and admired and looked once again at his photos. Wish you have more, I really like more photos of him. By the way, Lex Barker is considered the best backgammon player in the film industry. He was a great dancer, too.

An old film magazine called *Movieland* (Vol. 12, No. 10, Oct. 1954, p. 51) had photos on Hollywood musclemen and pin-up pretties. Lex Barker was one of them. Perhaps you could bring us some photos of Lex Barker & Elizabeth Taylor—the two best looking stars with many pin-ups, and more pin-ups. Suggestions: A full page size of Lex in loin cloth (magnificent & beautiful), Liz in swim wear, both of them in casual wear, formal wear. These two are the world's best looking stars—we like more of them in movies!

M. Ramirez
Monterey Park, CA

Update on Laird Cregar

Joe Scadden erred in his interesting article on Laird Cregar (Sept. '82). Tyrone Power's last movie for the duration of WWII wasn't *The Black Swan* (42) but *Crash Dive,* released in 1943.

Prior to Cregar's untimely death he was seriously being considered to portray Waldo Lydecker in *Laura.* The casting would have been more in keeping with author Very Caspary's "Alexander Wolcott" concept of the role.

Robert Rosterman
Chicago, Ill. 60614

Lex Barker Anniversary - May

I saw Tarzan - Lex Barker's ex- Lana Turner on the Today show the other day. This prompted me to write to you on Tarzan-Barker, my #1 favorite star. May 1983 will mark the 10th anniversary of the death of Tarzan - the best - Lex Barker. I hope HSM will have a special tribute to this wonderful handsome entertainer who gave us some moments of joy. Let's have Lex Barker be the May issue cover man. Have several pages of photos on this perfect specimen. HSM readers would certainly enjoy reading, and looking.

B. Atkins
San Francisco, Ca.

It's Not True!

Read your interesting article on Cregar in Hollywood Studio Magazine (9/82). I have been told that Cregar and Raymond Burr are brothers. I have also read this in an article I can't find. Could you please comment on this.

Paul Hein
Atlanta, Georgia

Australian Subscriber

Many thanks for your wonderful service and magazines! All the best wishes.

Denis J. Rahilly
Mordialloc, Victoria Australia

From HSM's Friend In Tokyo

How thrilled I am to see my idol Lex "Tarzan" Barker's photos appear on your Vol. 14, No. 9 (April 1981). Would it be possible to see Lex Barker in loin cloth in full body as your color cover? I wish to see many large size photos of him. He was exceptionally good-looking with such a beautiful physique and sex appeal in those unforgettable Tarzan Movies. Your magazine certainly is a collectors item. Wait till I show my friends who are also Tarzan - Lex Barker, fans in Japan. They will be thrilled to see it. Thanks!

Mike Yakiamoto
Tokyo, Japan

(Mailed from Beverly Wilshire Hotel/Los Angeles) P.S. I hope we can buy your magazine in Tokyo. Although I come to U.S.A. often.

Nancy Carroll Fan

I am most grateful to Hollywood Studio Magazine for the recent article on Nancy Carroll and to Paul Nemcek for sharing his pictures of this lovely star. Hopefully your splendid magazine will continue to give us more of the same on Miss Carroll. Sincerely,

Douglas Whitney
New York, N.Y.

Barbara Stanwyck Fan

At long last you have featured my favorite actress—Barbara Stanwyck. It was long overdue, but well worth the wait. It was through advertising in your magazine that I was finally able to buy, after a great deal of fruitles searching, a copy of a marvelous book entitled "Starring Barbara Stanwyck," a book compiled with a great deal of love and admiration by Ella Smith. Again, many thanks.

Betty Goff
New York City, N.Y.

Help Wanted!

For three years I have been trying to find out the name of the St. Bernard in the television sit-com *Topper,* with Leo G. Carroll, Jan and Marion Sterling. *Not* the movie of *Topper* nor Asta in *The Thin Man.* Thank you.

Marla D. Hein
1959 Grace Ave. #408
Hollywood, Ca. 90068

From Japan

I am very much interested in your magazine, but it is not sold in this country, or if it is available, it is very much expensive to buy it thru our bookshop. Please let me know the subscription rate of U.S. $, in return. And I hope I can hear from you very soon.

(Name printed in Japanese)

Loved Nancy Carroll story

I just wanted to tell you how much I enjoyed the article on Nancy Carroll. When are you thinking of doing another?

Christine Burns
N.Y. City, N.Y. 10021

HSM Fan - Thanks

It seems other people here subscribe (MGM Studios) and we had quite a squabble over whose it was! So please send to my home address. It's a great magazine and I want to subscribe forever!

Carla McGei
MGM Studios, Culver City, Ca.

About Alice Faye

It was good to see that small picture of Alice Faye on the April cover. Interesting, also, to see (May) about her being at the Academy Awards Presentation, but I've heard there was some kind of "dispute" and she did *not* appear. Perhaps you'll be mentioning this in a future issue and saying how marvelous she (and many other old favorites) looked on the "Night of 100 Stars" from Radio City?

John Vicary
Devon, England

Future Suggestions

Are you up for suggestions for future issues' topics? How about famous blondes (J. Dean, Harlow, West, Grable, Monroe, etc.), comics that made it to the theatres (Brenda Starr, Superman, Blackhawk, etc.), great camp classics ("Beyond the Forest," "Gentlemen Prefer Blondes," etc.), Rock Hudson, Jean Harlow (do any color photos of her exist; I've never seen any), early Brando, and another Bette Davis issue.

Chuck Alligood
Greensboro, N. Carolina

A New Subscriber

You do an excellent job putting together *Hollywood Studio Magazine* and I'll look forward to the first issue as a subscriber.

In the past I've purchased copies of your publication in Portland, Oregon at Rich's Cigar Stand and Fifth Avenue News and always enjoy reading it. It will be nice to have on a regular basis.

Bob Rusk
Seaside, Oregon

Wants Story on Cesar Romero

As a movie buff, I have seen my share of movies and read my share of movie magazines. I have seen the magazines come and go, so I think I know what I am talking about when I say that "Hollywood Studio Magazine" is *the best.* I like the slick smooth paper, the photographs, the stories and everything else about it.

I would like to see a story on one of my favorite actors. A man who has been in and around Hollywood for a number of years, made a lot of movies, is known as one of the town's favorite citizens, favorite companion, a favorite escort for the ladies, an actor who had his own series (The Cisco Kid), also his own TV series (Passport to Danger). An actor who has danced his way up in the 20th Century-Fox movies with Betty Grable, Alice Faye, Carmen Miranda and is a credit to the industry.

I am sure you have guessed who I am talking about by now and you are right. I am talking about the one and only Cesar Romero. How about a feature story real soon?

Larry Goncalves
Sacramento, California

MOVIEREEL

PAT O'BRIEN TRIBUTE PLANNED

Actor **Pat O'Brien** will be saluted at a testimonial dinner given by the United Irish Societies of Southern California on March 16 at the Beverly Hilton.

Brian O'Dowd photo.

The veteran actor is being honored for his contributions to the entertainment industry and to Irish-American culture. Proceeds from the event will go toward creation of the Pat O'Brien Irish Cultural Center. The facility will be used for dinners, weekly dances and Irish heritage classes. A library and conference rooms are also planned.

Tickets for the tribute are $100 each and may be obtained by phoning (714) 529-2797.

MONROE & SEBERG MUSICALS DUE

Two prematurely deceased American film actresses will be the subjects of separate London musicals.

Elliot Kastner, in his first legit venture after producing 49 pictures, is planning "Marilyn," a song and dance show about Marilyn Monroe. It's listed to open March 17 at the Adephi after 12 previews, and presumably is intended for production on Broadway as well.

National Theatre Co. will follow in the fall with a tuner about Jean Seberg, titled "Jean," with music by Marvin Hamlisch, book by Julian Barry and lyrics by Christopher Adler.

Seberg died two years ago in Paris at age 42, an apparent suicide. Monroe, Hollywood's reigning sex symbol at the time, was 36 when her body was discovered in 1962 at her home. Since then several biograhies of her have been published. She has also been the subject of two film releases, one a compilation picture, the other a dramatic narrative titled "Goodbye Norma Jean."

In town from England promoting his dream of 20 years, "Gandhi," **Richard Attenborough** takes time out from his busy schedule to read HSM *(Photo by Yani Begakis)*

179 MOTION PICTURES ELIGIBLE FOR OSCARS

A total of 179 feature-length films meet the eligibility requirements for 1982 Academy Award consideration, according to Fay Kanin, president of the Academy of Motion Picture Arts and Sciences.

Eligibility is established by the rules of the Academy, which will award Oscars for best film making achievements at the 55th Annual Academy Awards Presentation on Monday, April 11, at the L.A. Music Center & telelvised over ABC.

—**"Sure I'm sexy,"** said **George Burns.** "Why shouldn't I be? I've been at it for a very, very long time." The 86-year-old performer entertained more than 1,000 women at Bally's Park Place Casino-Hotel in Atlantic City. The hotel said 10,000 women had sought tickets to attend the event, billed as "George Burns . . . A Night With the Ladies."

STEFANIE POWERS WINS HALF HER AFEW BATTLE

Stefanie Powers won at least half of her legal battle to consign part of the late William Holden's estate to an African wildlife conservatory of her choice.

In a written ruling, Los Angeles Superior Court Judge Ronald E. Swearinger declined to authorize the executors of the Holden will to contribute an estimated $80,000 to the African Fund for Endangered Wildlife.

Swearinger explained that proof established in previous hearings indicated the AFEW is a "rather thinly staffed corporate entity whose principal is presently dying of cancer" and that the "lion's share" of AFEW funds "is used for fund-raising activities."

The judge noted that AFEW planned to use the funds derived from the sale of Holden's interest in the Mount Kenya Game Ranch to establish a camel corps to patrol and prevent poaching on the Kenya veld. He said Powers' William Holden Wildlife foundation "suggests a very viable alternative to the ... camel corps plan," and recommended that executors of the will monitor the organization's progress to see if it merits the money."

NEW LAUREL & HARDY FILMS DISCOVERED

You may be seeing **Laurel and Hardy** as you've never seen them before. Hal Roach Studios, for whom the comedians made nearly 100 shorts and features from 1927-57, announced that it's struck gold in a search from the Yukon to Yugoslavia for "lost" Laurel and Hardy films. "They found three or four films that never had been seen by the American public."

FILM CLIPS

Mary Martin, was an established Broadway star before making her movie debut in "The Great Victor Herbert" (1939) with **Jerome Cowan** and **Allan Jones.**

Mary Martin, who is recovering from the recent automobile accident in San Francisco that seriously injured *Janet Gaynor* and left one person dead, will make a guest appearance in a *Love Boat* segment next year...actor **Charlton Heston,** who campaigned against nuclear freeze amendments in the United States, may make an anti-freeze documentary for the whole Western alliance.

Heston was in Brussels to tour NATO headquarters and meet with officials to talk about a NATO-sponsored film. He also had a chat with NATO Secretary-General **Joseph Luns,** and while there, he again declared his opposition to a nuclear freeze...**Robert Horton,** best remembered as the tall, dark and handsome scout, Flint McCullough, on *Wagon Train,* recently returned to TV to take the part of Whit McCall, a man of "extraordinary wealth and power," not unlike *Dallas's* J.R. Ewing, in the CBS soap *As the World Turns.* Horton, who also was *A Man Called Shenandoah and who has* worked in regional theater since then, is looking forward to the chance to wear a black hat. "Everthing I've done has been of a heroic nature. It's fun to play a character with other colors for a change."... One week of visiting Afghan refugee camps in Pakistan left **Kirk Douglas** with admiration for the "unbroken spirit" of the Afghanis and the generosity of their Pakistani hosts.

"The visit was a remarkable experience, and I am filled with admiration for the hospitality of Pakistan in receiving the refugees, and for

Continued on Page 36

Lana Turner photos available
In the February issue of HSM on Page 17, there is a special feature on "Lana Turner on her book tour" with excellent photos by the noted photographer, Brian O'Dowd. We have had many requests from our readers as to where they may obtain copies of these photos. By special arrangement, you may contact Brian O'Dowd, P.O. Box 434, Tujunga, Calif. 91042 and order direct from him. (Photos are $3.50 each plus $1.00 postage. Allow two weeks.)

★ ★ ★

Stefanie Powers, Linda Evans, Carol Burnett and Jenilee Harrison were some of the alumni that jammed the Hollywood High School gym for what was deemed **"The Hart To Hart Hollywood High Homecoming Hop."** Stefanie and Linda, both from the class of 1960, wore outfits of red and white (Hollywood High colors).

The **Regency Theatre** in New York kicked off a three month retrospective of Samuel Goldwyn films. On hand to celebrate were Dana Andrews, Joan Bennett, Farley Granger, Claire Trevor and Danny Kaye.

Nastassia Kinski will be Dudley Moore's co-star in Fox's remake of the Preston Sturges' classic, *"Unfaithfully Yours"* which starred Rex Harrison, Linda Darnell and Barbara Lawrence. —Kirk Crivello

A HEADLESS LAUREL?

"This is another fine mess you've gotten us into..." Actually, the culprit is Movieland's art director and resident sculptor, Logan Fleming, who is disassembling the wax likenesses of the famous comedy team, Laurel and Hardy, so repair work may be completed on the animated set of the 1929 Hal Roach production, *The Perfect Day.* The floor beneath the authentic 1924 Model T was replaced and recarpeted in the course of a single evening so that action on the set was only temporarily disrupted. Fans may see the lifelike counterparts of their humorous heros every day at Movieland in Buena Park, California.

Minnie Pearl shares her 70th birthday cake with Roy Acuff, left, at party for her at the governor's mansion in Nashville, Tenn. Gov. Lamar Alexander joined Acuff in a "Happy Birthday" song to the famous comedienne and country entertainer.

SIR LAURENCE OLIVIER ON VIVIEN LEIGH

"My late wife Vivien was too much affected by the parts she played and if she got ill, which she certainly did, dreadfully ill, it had a great deal to do with playing Blanche DuBois, being ill in the same way. I can't tell you why I stayed with her so many years. I didn't know what else to do, but to stay along and suffer. I couldn't have been in love with her all the time, possibly. But you develop a very deep feeling if you have the determination to go through a terrible lot to be together in the first instance, as we did, to go through scandal, to receive awful letters from the public, to have people spitting at you in the street. It breeds in you a great determination. And that will outwear a lot of bad weather; it will stand constant in the teeth of the gale and in the drenching of the flooding rain."

BLUE OVER JOHN BELUSHI

—Although **Dan Aykroyd** says he's no longer "emotionally crippled" by **John Belushi's** death, he's still a bit blue. "He's not always there in my thoughts, not the way it was in the beginning when I would wake up and think of him immediately," Aykroyd said. But he added: "I know when I go back to my house on Martha's Vineyard I will pass his grave, and I will have to go there and eat a chicken and drink a six-pack." Aykroyd and Belushi, who died March 5, made three films together: "The Blues Brothers," "1941," and "Neighbors." Aykroyd said, "John lived twice as much as most people. He had lived the equivalent of 66 years when he died, not 33. He was always non-stop from the first time I met him."

★ ★ ★

Marie Brown, mother of actor Tom Brown, died on Oct. 31 at 93. She was cofounder of the Motion Picture Mothers Organization. The group formed in the 1930s with the mothers of Deanna Durbin, Helen Parrish, Marcia Mae Jones, Jeanette MacDonald and LeRoy Mason.

LEE GRAHAM
MAN ABOUT TOWN

Connie Stevens, Fred MacMurray, Jo Anne Worley in background, **June Haver MacMurray** and **Hugh O'Brien** at Foster Brooks' holiday soiree. (Photo by Yani Begakis)

Pat and **Michael York** attend a Tinseltown opening with **Virginia Mayo** and our **Man About Town.** (Photo by Yani Begakis)

Hard to believe that we're in the third month of '83 and the holidays are but a memory. Christmas parties in restaurants or hotels have become more frequent in recent years. But to me the holidays should be observed with family and friends in a home.

For the seventh year, **Foster Brooks** and his wife, Teri, assisted by their daughter, Teri, Jr. and 3-year-old granddaughter, Teri, III, gave a wonderfully warm party in their Encino home.

The Christmas theme was carried out with an elaborately decorated tent off the living room overlooking the pool.

My dinner partner was **Phyllis Diller** who, with the exception of Bob Hope, is the most peripatetic entertainer in show business. I've known the zany comedienne almost 20 years and whenever I've seen her she has just returned and is preparing to leave again. She was here for Christmas after taping Caesars Comedy Bingo with Rip Taylor in Atlantic City. Then off for Dallas to entertain over New Year's at Granny's Dinner Theatre. Then back to Atlantic City. Now she's in Australia on her seventh annual tour.

Anne Jeffreys confided that her husband, Robert Sterling, wasn't with her because he quit smoking and gained 20 pounds. Now he can't get into his clothes.

Foster, the "loveable lush," doesn't drink. And, for the first time at any party I attended, the host furnished a breatholizer to make sure guests didn't imbibe too much before driving home.

Connie Stevens gave her traditional "at home" Christmas party for 200. Adding to the holiday spirit were her two beautiful daughters and a group of their younger friends. Connie may appear naive, but she's a shrewd business woman. She lives in the same Brentwood home that once belonged to an astute blonde celebrity of an earlier era, Sonja Henie.

Since Connie is Italian (her real name is Concetta Ingolia), there were some wonderful Italian specialties served in addition to the usual goodies.

Martha Raye has celebrated Christmas Eve in her Bel-Air home since the war ended in Vietnam and she found herself here instead of overseas entertaining the troops. She told me she'll be around more in '83 because she has left the touring company of "4 Girls 4."

Rock Hudson, in a red jump suit, was among the 50 guests. Although he has recovered completely from heart surgery and doctors told him he could drink moderately, Rock remains on the wagon and sipped a soda.

★ ★ ★

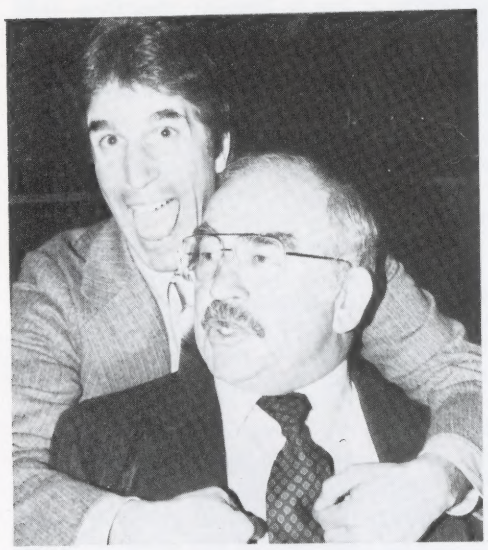
Louella Parsons organized the Hollywood Women's Press Club in 1932. It was a small group of ladies who were part of the working press. By the '40s it had grown considerably as more women infiltrated what had been primarily a man's field. The ladies gained prestige by awarding Golden Apples at a yearly luncheon which developed into a holiday highlight. I learned this from my table partner at this year's luncheon, Dorothy Manners, who was the only charter member of the club there.

Times have changed! Now the group is composed mostly of press agents and even some men. Highlight was the presentation of the Louella Parsons Award by Bette Davis to **Henry Winkler** who quipped "I love awards; it shows my parents I have a profession."

In the mob of TV personalities, mostly from the soaps, there were some movie stars. Maybe they're not working so much today, but film celebrities nevertheless. In this category, in addition to Bette, were the likes of June Haver; Dorothy Malone, here from Dallas; Dana Andrews; and Troy Donahue.

For years the French spectaculars

Jack Jones, left, with bride, Kim, backstage at the Pantages Theatre congratulating Jack's father, **Allan Jones,** after the opening of "Star Time." (Photo by Yani Begakis)



Henry Winkler and **Ed Asner** having fun at the Hollywood Women's Press Club Golden Apple luncheon. (Photo by Yani Begakis)

have given Vegas a touch of Paris. Now with two Broadway hits opening on consecutive nights, the gambling mecca looks like a slice of the great White Way. The Union Plaza hit the jackpot with **"Chicago"** and the Desert Inn came up with a winner in **"Sophisticated Ladies."**

Maynard Sloate's production of "Chicago" zips along with a lively cast of singers and dancers. The condensed version moves faster than the original. In the roles of the featherbrained flappers, created by Gwen Verdon and Chita Rivera, Barbara Carlton and Kirsten Childs are real jazz babies.

A movie version was announced several years ago starring Liza Minnelli and Goldie Hawn, but it hasn't been filmed yet—and probably won't be. However, there was a film version of "Chicago" in 1942 renamed "Roxie Hart." At that time, having given up musicals, **Ginger Rogers** had found new success in dramatic roles, even wimming an Oscar for "Kitty Foyle." No star ever resisted type casting as vigorously as Ginger. Sooo, she chose to play "Roxie Hart," a complete turn-around from her business girl parts. This version, with Ginger and Adolphe Menjoy was not a musical.

Paula Kelly dances against a blow-up of **Duke Ellington** in "Sophisticated Ladies" packing them in at the Desert Inn in Vegas.

"Sophisticated Ladies" at the Desert Inn has neon-lit scenery, gorgeous costumes, some of Duke Ellington's greatest songs, and, above all, **Paula Kelly.** A kaleidoscopic combination of talents, Paula is dynamite. "Sophisticated Ladies" has a special significance for Paula who "grew up with the Duke's music" and worked with him on two TV specials.

The Ellington band's reputation was established during their 1927-32 stint at Harlem's Cotton Club. This classy production at the Desert Inn takes us back to that great era with such hits as "Mood Indigo," "Satin Doll," etc.

"It don't mean a thing if it ain't got that swing." Lord knows "Sophisticated Ladies" has that swing.

You can get all that jazz in "Chicago" at the Union Plaza and all that swing in "Sophisticated Ladies" at the Desert Inn.

★ ★ ★

If you enjoy traveling down memory lane, you would have had a great trip at the Pantages with "Star Time." If you prefer the pop rock-disco of today, this trip wasn't necessary.

I enjoyed "Star Time" more than I had expected. The veteran performers, with the exception of Edie Adams, are all in their sixties and seventies, but their showmanship can only be gained by experience.

Jazzy flappers **Barbra Carlton** and **Kirsten Childs** in "Chicago" at the Union Plaza in Vegas where it is a big hit.

There was **Hildegarde.** At 76, the Mother Superior of the Supper Clubs remains the last word in elegance with the long gloves, lace handkerchief and long-stemmed rose.

Peter Lind Hayes and **Mary Healy** did comedy and song. The pair of able H's have played and stayed together since 1940 "sharing the same bedlam and board."

Edie Adams was in fine fettle doing her Dietrich impression and belting out numbers. **Vivian Blaine** provided a highlight as the "Broadway Baby" doing a medley from her greatest success, "Guys and Dolls," in which she played the frequently mislaid Ms. Adelaide.

Allan Jones, trim, gray and robust, sang two numbers with which he has been associated. One, recently, "Impossible Dream" from "La Mancha"; the other, which made him a star in 1937's "The Firefly"—"Donkey Serenade."

The show ended with **Frankie Laine** ("35 years and 35 lbs. later"). On too long, he did a medley of his hits starting with the first, "That's My Desire."

Opening night nostalgia continued in the Pantages lobby with a show biz champagne reunion headed by 86-year-old George Burns.

Others were Jack Jones, hobbling around on a cane with his foot in a cast (he broke it in a freak accident) assisted by his bride, Kim; Buddy Ebsen; Judy Canova; Patty Andrews; Jack Carter; Rudy Vallee; Virginia O'Brien; Red Buttons; Nanette Fabray; Phyllis Diller; and Virginia Mayo congratulating her former Warner co-star Gene Nelson on his direction of "Star Time."

The Egyptian Theatre: Hollywood's Great Survivor

by Mike Hughes

With photographic assistance
by Chris Clarke

The forecourt of the Egyptian Theatre in 1923 during the run of "The Covered Wagon." (Photo courtesy of Security Pacific National Bank photograph collection/Los Angeles Public Library)

The Egyptian as it looks today. Still one of Hollywood's best operated theatres. (Photo by Mike Hughes)

It was a time for beginnings, dreams and romance. Just a few years earlier, a small rural town surrounded by strawberry fields and country roads, Hollywood had become, by the early twenties, the film producing capital of the world.

Until 1922 there was no major theatre in Hollywood to compare with the lavish and elegant Grauman's Million Dollar in Downtown Los Angeles, filmland's major premiere palace. Neither the Hollywood or Iris theatres, two small functional theaters on Hollywood Boulevard had the attraction of the Million Dollar.

Hoping to add more distinction to his rapid development of Hollywood Boulevard, chief artery of Hollywood, Mr. Charles Toberman built the new Egyptian Theatre, to be run by Sid Grauman. Designed by the architectural firm of Meyer and Holler, who would soon design the Chinese Theatre, Grauman's Egyptian became the first major premier theatre in Hollywood, usurping the envious glory of the Million Dollar.

Opening in October, 1922, the premier feature at the new theatre was "Robin Hood" starring Douglas Fairbanks. In addition to the silent film classic, a Sid Grauman Prologue was presented on stage, further expanding on the themes of the famous Nottingham adventurer.

Movie goers from all over Southern California and film stars alike soon flocked to the exciting and unique new picture palace on Hollywood Boulevard.

Patrons arrived at the theatre by means of a long forecourt which was surrounded by plants, trees, a cascading fountain and a variety of shops.

Located at the rear of the forecourt was the entrance to the theatre, flanked by three large pillars under a red tile roof. Marching on the roof was a fully robed Bedouian who would announce the start of each performance.

All seating in the Egyptian auditorium was on the orchestra floor with private boxes and a projection booth located in what would normally serve as the theatre's balcony.

From a ceiling of blue appeared a huge gold sunburst. Behind the sunburst were the organ grilles through which played the three manual Wurlitzer organ. Commensurate with the Egyptian theme, two large sets of pillars and the head of sphinx were located on either side of the stage. Above the proscenium arch could be seen a huge surrealistic vulture that, six decades later, continues to maintain its vigil over the auditorium.

Grauman's tenure at the Egyptian lasted for five years, until he began operations at the new Chinese in 1927.

Throughout the Grauman period the road show policy was exclusively maintained. Each film was shown twice daily on a reserved seat policy. Such was the demand for tickets to performances at the Egyptian that a ticket office was established in Downtown Los Angeles and as far away as San Diego an office was put into operation to facilitate reservations.

As an extra added attraction, Sid Grauman's Prologues accompanied the feature film. Grauman's Prologue was a stage show centered around the theme of the current film and featured singers, dancers, elaborate costumes and a huge pit orchestra.

Films presented as road shows during the Egyptian's first five years represent some of the great silent films of Hollywood history: "The Covered Wagon"; Cecil B. DeMille's original "The Ten Commandments"; Douglas Fairbanks in "The Thief of

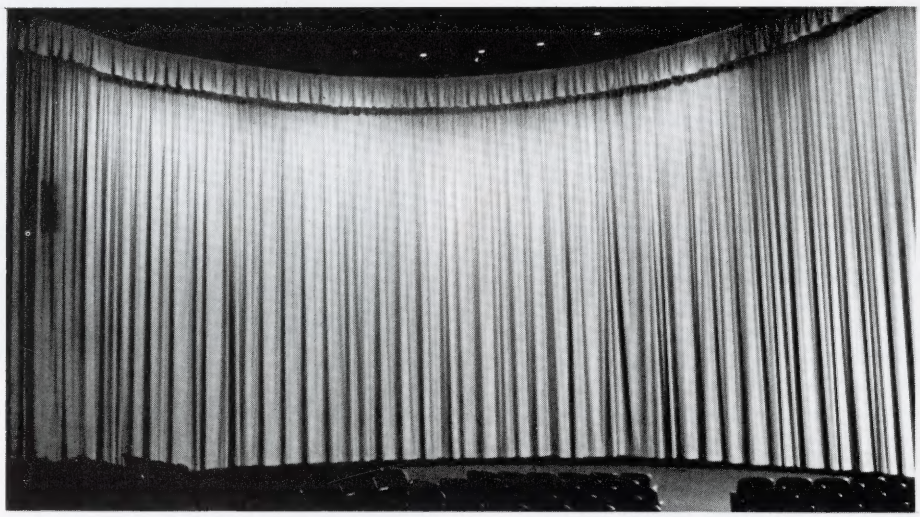
Egyptian history abounds in the stained glass windows above the entrance. (Photo by Mike Hughes)

Baghdad"; Lillian and Dorothy Gish in "Romola"; "The Iron Horse"; Charlie Chaplin's unforgettable classic "The Gold Rush"; MGM's epic drama of World War I "The Big Parade", a film which played for six months in 1926; a double feature starring the reigning monarchs of Hollywood royalty, Mary Pickford in "Sparrows" and Douglas Fairbanks in "The Black Pirate"; John Barrymore in "Don Juan" utilizing the Vitaphone sound system for synchronized music; Syd Chaplin in "The Better";"Old Ironside"; and the last feature to be presented under Grauman's direction "Topsy and Eva" starring the famous Duncan Sisters, Rosetta and Vivian, who appeared on stage during the engagement.

Following Grauman's departure, Fox West Coast Theatres leased the Egyptian and soon began operating the theatre as a re-run house, a policy which carried the Egyptian through the Depression and the early years of World War II.

Like a great star, the Egyptian made a comeback to glory in 1944 when it was chosen by MGM to serve as that studio's exclusive Hollywood showcase, a production-exhibition relationship which was carried on with extreme success for the next ten years.

As the years passed, changes came to Hollywood and to the Egyptian. Tarnish began to settle on tinsel town; stardust no longer seemed to fall on Hollywood Boulevard. Television, higher budgets, and the drop in attendance at the movies necessitated drastic action in an effort to keep the large motion picture theatres in existence.



The modernized interior of today's Egyptian Theatre.

Large screens and various visual and sound gimmicks were put into effect to bring audiences back to the emptying theatres. If complete alteration of the great movie palaces was the answer to faltering attendance, then let the casualties proceed, survival was the main concern of the struggling industry.

Prior modernization of the Egyptian included a new marquee, Egyptian sign, box office and complete face lift of the once enchanting entrance. The final unforgivable assault occurred in the fall of 1955 in preparation for the road show engagement of "Oklahoma!" Making way for the massive new curved Todd-Ao screen, the entire stage was demolished, the pillars and sphinxes and much of the proscenium arch with its Egyptian hieroglyphics were removed. In their place appeared the wall to wall screen and bland yellow drapes covering much of the auditorium. Further alterations included the closing off of the fly gallery above the stage and the construction of a projection booth at the rear of the theatre.

For the next fifteen years the Egyptian returned often to its original policy of long run reserved seat road shows, as witnessed by the engagements of "South Pacific" which ran for more than a year' MGM's colossal "Ben-Hur" which opened in 1959 and played an incredible two year engagement; "Mutiny on the Bounty"; "King of Kings"; "The Diary of Anne Frank" and "My Fair Lady" another blockbuster which played for more than a year at the theatre. Barbara Streisand's "Funny Girl" which opened in 1968 was the last long run road show and to date the final film to be premiered at the Egyptian.

Now immaculately maintained by United Artists Theatres, the Egyptian continues to operate successfully as a first run theatre. A survivor of the decay that unfortunately characterizes the Hollywood Boulevard of today, the Egyptian is a reminder of the glamour that once made the Boulevard famous. Perhaps through the dedicated efforts of such citizens as Bruce Torrence, author of "Hollywood: The First 100 Years" and grandson of Mr. Charles Toberman, who built the Egyptian, the Hollywood Boulevard of yesteryear will reappear some great day in the future. When that happens, the Egyptian Theatre, jewel that it is, will be there to herald in the new age of film town.

MITCHUM!

by George Hadley-Garcia

Robert Mitchum remains a star to contend with. The tough-heroic actor survived the 1948 arrest scandal intact and his popularity continues today.

Robert Mitchum says, "I was sort of the antihero, ahead of my time. Now everybody's an antihero." He is also a star from an age past, when men could still tower and play convincing loners, be true to their own code and when actors could surround themselves with mystery. Mitchum is a mystery, despite his candor and randy wit. Long a sex symbol, he also has one of Hollywood's longest-running marriages. He has career longevity and yet many of his films were bombs. He has rarely won an award of any kind, but he is an actor admired by most of his peers.

"There was talk about my great work—*they* called it that—in 'Farewell, My Lovely,'" he says of one of his more recent hits, in which he played Philip Marlowe. "But every once in a while they gotta say something, just to acknowledge you're still around and kicking." Mitchum—after whom they named a macho deodorant—later essayed Marlowe again in the ill-received remake of "The Big Sleep." He's been accused of sometimes lending his talents to unworthy projects, and he once responded, "I can't think of a better reason to do a picture than a good salary."

He now says, "I don't give a damn. Critics criticize, without knowing what's going on. Like, 'Secret Ceremony' (with Liz Taylor and Mia Farrow). Joseph Losey called me in Mexico and asked if I could do an English accent. Hell, yes, I could. What do you want? North Country? Lancashire? Cockney? He asked for an indifferent accent, so that's what I gave him—it was so it wouldn't bring Elizabeth's into relief. Then I read a review asking what in hell Mitchum was trying to do if he thought that was an English accent. They should write the director's instructions on the edge of the screen.

The MGM publicity machine hailed **Lila Leeds** as their next Lana Turner—before her Hollywood career petered out (photo left). Frank Orth, Lila Leeds, Audrey Totter in "Lady In The Lake" (1946). Two years later, Leeds drifted into obscurity (photo right).

Mitchum completed *"The Big Steal"* (1949) with **Jane Greer** following his police difficulties. It was rushed into theatres to take advantage of all the notoriety.

Robert Mitchum became doubtful about his shaky marriage to **Dorothy Spence** after his highly publicized bust. They soon reconciled.

"Like I said, I don't give a damn. I must be good at my job; they wouldn't haul me around the world at these prices if I weren't." Mitchum has always been a cut-loose, do-your-own-thing man. Back at the beginning of his career, he spent time in jail on drug charges; when he emerged, his manly grace and raffish humor made him into a genuine hero. Yet he protests that he's anything but wild. He is, however, a legendary drinker. "During 'Ryan's Daughter'—no, it wasn't about Tatum O'Neal; it happened to be a damn good film—I put away more damn Scotch since getting to Dingle. Dingle is where we made much of it. I've never forgotten Dingle."

Recently, he had the opportunity to play Juan Peron opposite Faye Dunaway in "Evita: First Lady," a TV film here, a theatrical film overseas. He left the project, and has never said why. Some said he wasn't willing to put up with the prima donna Dunaway, others that he didn't relish working for Gary Coleman's production company (the teen star's company was behind the project). At the last, they settled for a minor actor (James Farentino), and the film became a Dunaway vehicle (perhaps what she wanted all along).

The actor will next be seen in "Winds of War," a major television mini-series. "TV is getting specific, and movies are getting generalized, appealing to the lowest common denominator. TV'll be okay, if they don't pay attention to those Moral Majority nuts, as they bill themselves. These fanatics have no right to interfere with programming or art, when TV does try to go in for art. Whatever art is," he muses.

Asked what has given him the most satisfaction in his career, he says, "That's a dumb question. Just working." He then explains, "I got grooved into making movies, and by then it was too late for anything else. But before that, I used to be a writer." He pauses, perhaps reminiscing. "I wrote movies, radio continuity—I was a junior writer at a studio. I've only written one of my own pictures, though: 'Thunder Road.' Right into that big transformer. What a way to go. Well, I can think of 12 different ways to go. But I was a writer."

Mitchum isn't one to give in and talk about past projects in particular, or leading ladies. Polite small talk is not his style, and some of his statements have to be censored. But he's a jovial, very likeable man. He's also a man's man, into almost every sport under the sun. He is not socially involved in Hollywood, and it appears that acting is just a job to him. He does not speak of the actor's art, and neither does he—unlike most stars of yesteryear—put down uncategorically today's films, today's stars. He is more interested in his experiences, such as traveling to Vietnam to entertain and see the war for himself. Or his catalogue of injuries derived during his active life:

"I've got two astigmatisms from boxing. I had the conjunctive nerve cut, the eye injured, and this one was knocked out once. I got hit with the sight of a rifle the last time, in Spain making 'Villa Rides.' But so what?"

He makes comments about co-stars or directors in passing, but won't be pinned down to talk in-depth about one or the other. He admits he hasn't seen various of his films, such as "Secret Ceremony" and "The Sand Pebbles." He mentions that he enjoyed one film, "Home from the Hill," because of the dogs in it. He enjoyed working with Shirley MacLaine in "What a Way to Go!" because she, like him, is something of a rabblerouser, a non-conformist. "I never was gonna allow the studios or anyone to tell me who to date, how to live, who or what to see," he explains, about the studio system. "I'd rather not be an actor, do something else, than let anyone bully me around."

Recalling his early past, he states, "My father was killed when I was three, so I was principally shipped around to relatives. I finally left when I was 14. Jumped on a train, came back, went to California." Few stars ever had so much trouble simply landing in tinseltown! Once he did, it wasn't downhill all the way. "My first break was working for Hopalong Cassidy, falling off horses. Then I became my own favorite charity, and I supported a wife, the kids, helped my big brother who weighed about 280 pounds, and two sisters who must have been mystics because they joined the Bahai faith. Also my sisters, a mother, a stepfather . . . who else?

"You know, somebody once asked my wife, what's your idea of your husband? And she answered: he's a masturbation image. Well, that's really what we all are. Up there on the screen, our damn eyeballs are six feet high, and the poor bastards who buy tickets think we really amount to something."

At last, one asks about the many rumors and stories about Mitchum the man. He is amused, pleased. He intones gravely, "Oh, sure, every one is true. Where there's smoke, there's fire. Make up some more if you want to. They're all true, all true."

The future? "It takes care of itself." Future movies? "Yep," he deadpans. And what is it like being a legend? "I'm not. No way. Legends don't exist." ★

ROBERT MITCHUM

Hollywood's Bad Boy

When a Southern sob sister sighed, "You're such a gentleman. How can they say such terrible things about you?" the actor agreed, "Sonuvabitch, lady, beats the hell outa me, too."

By Kirk Crivello

I guess it's all over now. I'm ruined!" moaned screen tough guy Robert Mitchum - as he was arrested on marijuana charges. The bust, which stunned Hollywood, actually led to a 6-day jail sentence for Mitchum. Smoking pot these days doesn't even raise eyebrows, but in the more innocent time of 1948, Mitchum believed he was finished in motion pictures. "This is the bitter end of everything - my career, home and marriage," he told arresting officers.

Mitchum's career was just beginning to take off. He'd earned an Academy Award Supporting Actor nomination for his 1945 performance in "The Story of G.I. Joe," and was under contract to RKO. Then came the night of August 31, 1948. Police were staking out the home of actress Lila Leeds at 8443 Ridpath Drive in the Laurel Canyon hills. A police sergeant later testified that he heard Lila tell roommate Vicki Evans: "The boys will be right here, and they're loaded." Five minutes later, Mitchum arrived with Robin Ford, a real estate agent and close friend. The sergeant said in court testimony that he observed Mitchum and Leeds sharing a cigarette. He and another narcotics officer entered the house, took a lipstick-smeared butt from Mitchum, and arrested the foursome on felony charges of narcotics possession.

At the time, Mitchum was separated from his wife Dorothy and two young children, James and Christopher. At the police station, Mitchum was quoted as saying, "I'm ruined, I'm all washed up in pictures now, I guess. This is the living end." Ironically, that morning the 31-year-old actor had been scheduled to speak at a National Youth Day observance on the steps of the Los Angeles City Hall. It was quickly cancelled. After he was released on $1,000 bail and went into seclusion, Mitchum and his wife, Dorothy, decided to reconcile. She emerged to tell reporters, "He is a sick man. I am indignant that he has to suffer merely because he is a motion picture star." She blamed "bad company" for her husband's arrest. Mitchum was found guilty of a misdemeanor - conspiring to possess marijuana. He was sentenced to 60 days in jail and two years probation. The actor actually served 50 days, much of it at an honor farm in Castaic, California, where he worked at the cement plant. When newsmen later asked him to describe it, he dryly replied: "It's just like Palm Springs without the riffraff."

During his sentence, David O. Selznick sold his share of Mitchum's contract to Howard Hughes' RKO for $200,000. His three completed films, "Rachel and the Stranger," "Blood on the Moon" and "The Red Pony," released after Mitchum's conviction, did well at the box-office, indicating the public's continued support of the star. Mitchum was back working on "The Big Steel" within days after his release. The film, co-starring Jane Greer, was filmed in the heart of the marijuana district in Mexico. After serving probation, Mitchum quietly asked famed lawyer, Jerry Giesler, and authorities to re-examine his case. A plea of not guilty was ordered into the record, the complaint dismissed, and the case withdrawn from the official record. Whether this belated exoneration resulted from his exemplary conduct during probation or whether it reflected legal doubts concerning some circumstances of his arrest is anybody's guess.

Mitchum told the press he might have been set up for the bust. "Why were newspapers tipped off, before I even arrived at Lila Leeds home, that a big-name movie star was going to be picked up on marijuana charges that night?" he asked. "Why didn't the police raid the Leeds house earlier, since they testified they'd seen her smoking long before I arrived?" The sensationalistic publicity concerning the arrest provided the pulps with material for years afterwards. Robert Mitchum's individuality of character and style survived the screaming headlines which he always claimed were a "set-up." But, it was frighteningly clear that the career of Lila Leeds, a 21-year-old Warner Bros. starlet was permanently damaged. Subsequently abandoned by Hollywood, she appeared in only one more film, "Wild Weed," an exploitation cheapie. Leeds is now an ordained minister of a spiritualist church in Hollywood.

His greatest romantic popularity was in the Fifties playing opposite such leading ladies as Marilyn Monroe in "River of No Return."

With Deborah Kerr in "Heaven Knows, Mr. Allison."

Bob Mitchum in his first film, "Hoppy Serves A Writ" (1943) with William Boyd.

Observing his fortieth year in films, Mitchum is seen in his latest, "That Championship Season" with Bruce Dern and Paul Sorvino, in the background, Stacy Keach and Martin Sheen in front.

Robert Mitchum

Pure Mitchum!

In what Esquire itself refers to as a "raw" interview, hardnose Robert Mitchum has obviously not mellowed with age. The veteran actor, reluctantly touting "That Championship Season," seems to be trying to arouse the ire of interviewer Barry Rehfeld. Bob fires off a fusillade of outrageous remarks, some of which will be construed as anti-Semitic, then knocks off a few tequilas, threatens to have a film press agent fired, and offers less than flattering tidbits on stars he's known, including John Wayne. Regarding acting, he says, "I am not a heavy. I don't care what I play. I'll play Polish faggots, midgets, women, anything." And that's only the printable part.

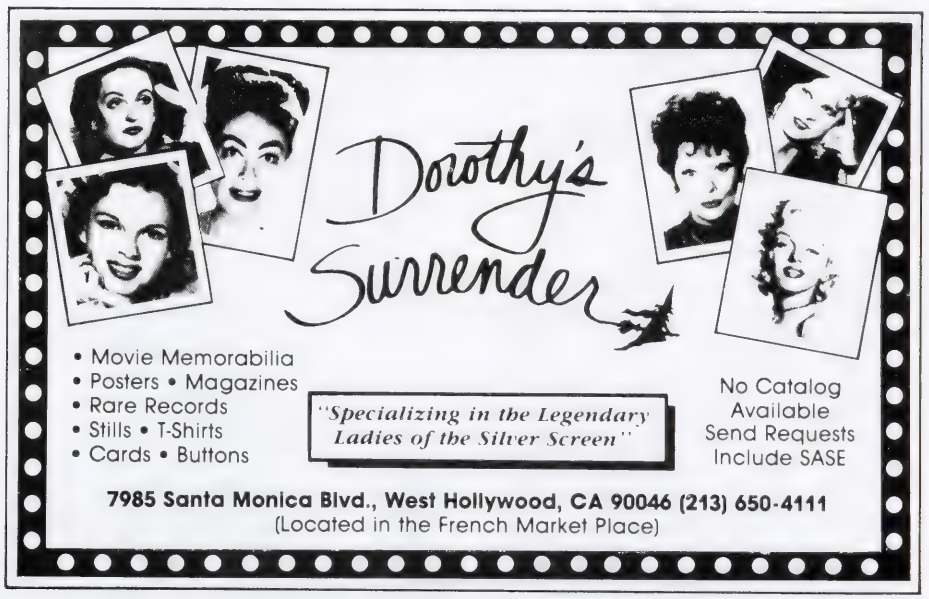
Rosemary Awards honor Four 'Silent' Stars

by Anthony Slide

Mignon Anderson, Viola Dana and Margery Wilson were the 1982 recipients of the Rosemary Awards, presented each year to prominent stars of the silent era in recognition of their contributions to the cinema.

Mignon Anderson began her career with the Thanhouser Company of New Rochelle in 1910, and became its best-loved ingenue, starring in *The Merchant of Venice* (1912) and *The Mill on the Floss* (1915), among others. She retired in 1922. Viola Dana's career stretched from 1910-1929. She entered films with the Edison Company, and was later to become one of Metro's top stars. Among Miss Dana's more than 100 films are *Blue Jeans* (1917), *The Off-Shore Pirate* (1921), *Revelation* (1924), and *That Certain Thing* (1928). Margery Wilson has had a varied and fascinating career as actress, director and writer. She has authored many books, was one of the cinema's first women directors, and can look back on an acting career which included a leading role in D.W. Griffith's *Intolerance* (1916) as well as leading lady to William S. Hart and Charles Ray.

The Rosemary Awards were created by Tom Fulbright, a Washington, D.C. film buff, to provide belated acknowledgement of the contributions of the silent era's great actors and actresses, and each year Rosemary Association members throughout the world vote for their favorite stars. The 1982 Rosemary Awards were presented to Misses Anderson, Dana and Wilson by film historian Anthony Slide at a private ceremony.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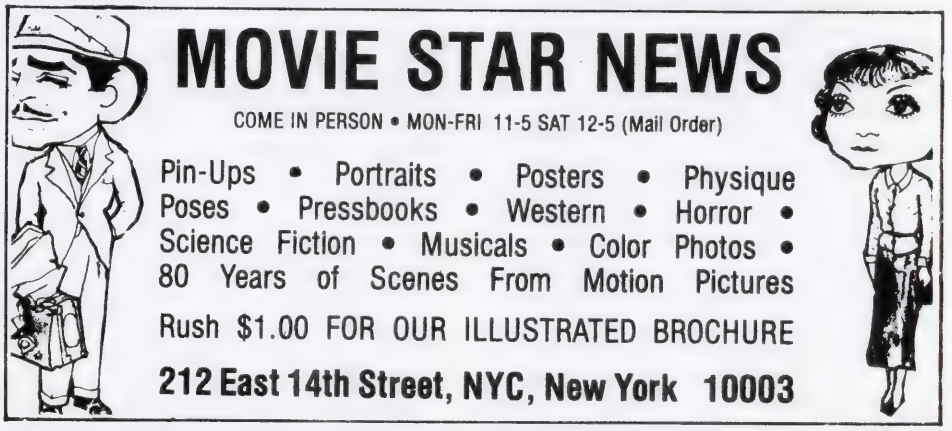
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Gandhi: The Miracle

by George Hadley-Garcia

"GANDHI," Richard Attenborough's epic film following an Indian lawyer's transformation into one of the world's great men of peace, stars Ben Kingsley in the title role of the beloved spiritual and political leader (here with Martin Sheen). Kingsley makes his motion picture debut opposite such other notable stars as Candice Bergen, John Gielgud, Edward Fox, Trevor Howard and John Mills. A monumental story filmed against authentic locations in India, the Columbia Pictures release was written by John Briley and produced and directed by Attenborough.

"It's the most important film I ever worked on," says Martin Sheen. "I gave all my salary to an Indian charity— you don't want to make money off Gandhi."

"This was the last film I'd be making for awhile," states Candice Bergen, "and it's the one I'd want to be judged on..."

"I'm aware that the film will make me relatively famous throughout most of the world," says Anglo-Indian actor Ben Kingsley. "But the most important thing isn't late-blooming success for me, but whether or not I will have given my very best to a very significant project."

The three actors are all talking about "Gandhi," Columbia's new super-epic, released in December but going international in early 1983. The film took over two decades to reach the screen, and is the pet project of English director (and sometime actor) Richard Attenborough. Incredibly, only one film has heretofore been made in the West about a man many consider this century's greatest; that film was "12 Hours to Rama," about the winning of Indian independence. It created little stir, but this time, the film is a global event.

Says Sir Richard, "A long time ago, I asked Dustin Hoffman to play the Mahatma. He wasn't famous at the time, had other projects, and then when he was famous, and came to me to ask if he could do the portrayal, he was *too* famous. Many leading actors wanted the role badly, but we had to go with a relative unknown, and avoid the Hollywood tradition of casting mainstream actors in ethnic roles."

A suitable compromise was reached, with the casting of 38-year old Ben Kingsley, a long-time member of the Royal Shakespeare Company. London-based, he only returned to his Indian roots while filming in the subcontinent. "When we shot Gandhi's funeral, with 300,000 extras— the biggest scene ever filmed— I was the body that all those people were looking at. Everyone gave me advice, but I had to listed to the voice inside.

"I was utterly convinced there was nothing to do in the whole world than what I was doing then. And such close scrutiny from everyone made me think I owed it to these people, who revere Gandhi as a saint, to give everything I had."

The $23 million production is partly financed by Prime Minister Indira Gandhi's government (she is no relation to the historical figure), and Hollywood is eagerly awaiting box office results. One producer explains, "If it succeeds, there will be more quality pictures, meaningful pictures, about positive and uplifting, human concerns and events, about great people, then and now. Much depends on the youth of America, and of the world— whether they want to listen to a message of peace, non-violence and hope.

"If not, it's back to robots and outer space and special effects. Those films have their place, too, but 'Gandhi' is crucial to whether *thinking* films have a future in the mass market." He adds that the expensive film will have to be a hit internationally to break even, but that the Indian government knew this going in and was "prepared to lose, on a prestige project."

The movie spans 55 years of Gandhi's life; many say the physical resemblance between Kingsley and his subject is startling. Others highly praise the largely British cast, including John Gielgud, Trevor Howard and John Mills. Martin Sheen plays a journalist and Candice Bergen plays a photographer— Americans who meet and come to love the man who mastermined an end to the world's leading empire and its grip on one fifth of the human race.

Bergen says, "I've known Dickie for years, and would have done any film he'd asked me to appear in. But when I first heard of the 'Gandhi' film biography, I knew somehow I had to become involved. I was too young, but now I've grown into the role. Still, I'm not looking for laurels; I just hope the movie reaches and touches individuals who have all but given up hope of counting, in this frighteningly violent world."

States Sheen, "I told Dick he shouldn't give us actors any billing, because the film itself, those characters on the screen, are the important thing...Normally, I shun publicity, but this is the first film I'm going to help publicize as fully as I can." Of donating his entire salary, Sheen only notes, "I wasn't, by any means, the only one who did so."

Whether "Gandhi" breaks box office records and sustains international interest— not forgetting that Indians are avid filmgoers, and the film is expected to quickly become India's no. 1 box office champion— it will likely prove an enduring film. It may pave the way for more spectacles, historical dramas and outstanding biographies, but it will also remind us of a timeless message and of that message's humble instigator, a man of whom Albert Einstein said, "Generations to come will scarce believe that such a one as this ever in flesh and blood walked upon this earth."

SECRET CHAPLIN FILMS A RARE DISCOVERY

This is the great picture upon which the famous comedian has worked a whole year.
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Charles Chaplin
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"THE KID"
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When Kevin Brownlow and David Gill, two British movie buffs assembled three hundred thousand feet of film from outtakes, rushes and other film shots by Charlie Chaplin during his life-time they knew they had made a rare find. Brownlow said, "Discovery of this collection is equivalent of finding Rembrandt's long-lost sketch books."

Charlie Chaplin, the comic genius had kept the films hidden in a vault in his Swiss home for the past six decades. His widow, Oona, allowed them to produce three one-hour programs as a tribute to one of cinema's masters of comedy. The series entitled, "Unknown Chaplin is being shown on Thames Television on Britain's commercial network and marks the first public showing of the footage.

Much of the film dates from 1916-17, when Chaplin directed and starred in 12 of his "Little Tramp" two-reelers in 16 months. There also is illuminating footage of the later Chaplin, by that time a star, working on such classic features as "Gold Rush" and "City Lights."

The footage provides a unique insight into how the actor-director honed his art, usually improvising as he worked, sometimes shaping his inspiration only at the end of a movie and then shooting the whole thing again.

"He was a dervish," recalled a colleague from the early days. "he did everything. He was like a god."

Chaplin, who died on Christmas Day 1977 at the age of 88, was secretive about how he worked and often said that if people saw how it was done, the magic would be spoiled.

But the two movie buffs argued, and Chaplin's widow agreed, that he would have recognized that the raw materials of his art belonged to posterity.

Brownlow believes the triology will reestablish Chaplin's reputation as a cinematic master.

"His reputation has suffered," he said, "particularly in Britain, partly due to sort of revisionism which selected Buster Keaton as the supreme comedian, partly because Chaplin's films were hardly seen."

He and Gill found the film through Chaplin's business manager, Rachel Ford, while doing research for a TV series on early Hollywood. Describing the first time they viewed it in the projection room at the Chaplin home Lake Geneva, Brownlow recalled:

"We found ourselves watching superlative quality prints of Chaplin footage never before seen in public. We reeled with the impact of it all, suppressing the desire to run for the street with the cans under our arms.

"There was a complete edited sequence from 'City Lights,' as simple and brilliant as anything Chaplin ever did, a scene from 'Modern Times,' rushes from three unused sequences for 'The Circus,' and fragments for a film about his studio," he recalled.

"We'd never been exposed to such complete rushes of silent films before and ones that showed so clearly how Chalpin worked. It took us months to view them, and our original idea for one 52-minute documentary soon was expanded into a triology."

The films show Chaplin inventing gags while the cameras roll, refining them in take after take, frequently rejecting them and even deciding when he finished a movie to reshoot the whole thing with different actors.

There are shots of Chaplin as the baggy-pants tramp, cracking up with laughter in front of the cameras and wrecking the scene. In others, he rebukes actors and acts out their parts for them.

He is seen agonizing over the classic scene from "City Lights" in which the blind flower girl sells Charlie, the tramp, a flower, believing him to be a tycoon.

It took him 534 days to make the movie, including 368 days during which he shot nothing while he tried to figure out how to show why the girl, who couldn't see, thought the tramp, who never spoke, was a rich man.

Finally, Chaplin came up with the solution. The tramp, wandering through heavy traffic, sees a limousine parked at the curb, walks in one door and out the other. The girl hears the heavy door shut, recognizes from the sound that it is an expensive car, takes her customer's last quarter and keeps the change.

Chaplin shot 342 takes to get the scene he wanted. ★ R. Graham

Working with Chaplin

WORKING WITH CHAPLIN
These reminiscences were completed only a few days before Oakie's death. Our thanks to his widow for allowing HSM to reprint them.

by Jack Oakie

It all started through the grapevine. Although the whole town heard that Chaplin was going into production very soon, nobody knew what he was going to do.

In a way I had more of a clue than most, because just a few months before, I had come home from Europe on the *Ile de France* with Charlie's brother Sid.

"Charlie's working on an idea for a picture about Hitler," Sid said. And, in afterthought I remembered that he used to look me over as if he were trying to guess my weight. Never dreaming that he would ever send for me, because I wasn't German and felt sure there was nothing in a Hitler picture that I could play, I cheerfully joked about the idea.

"Sounds good to me, Sid. After all, Hitler's been trying to imitate Charlie wearing his mustache."

So when Charlie did send word that he wanted to speak to me I could hardly believe it. I began guessing that perhaps with my rotund build he was considering me for a character like Goering.

"Oakie," he said, "I've been watching you, and I hear that you have a reputation for being a wise-cracker. How would you like to be in a picture about Hitler?"

"What would I play, Charlie?" I asked. "Goering?"

"No! Oakie, I want you to play Mussolini," he said.

"Mussolini!" I couldn't believe it. "Charlie, you must be kidding."

"No, Oakie, I'm not kidding. I want you to play Mussolini."

"Charlie, I'm Scotch-Irish," I protested, almost talking myself out of the job. "You want an Italian to play Mussolini."

"What's so funny about an Italian playing Mussolini?" he asked.

"Charlie," I said as fast as I could, "I'm your man!"

"Good. Good," he said. He could see how thrilled I was. "Good!" he said again and meekly raised his left palm, Nazi fashion, and saluted me. He kept his elbow tucked into his waist and held

Chaplin's marriage to Paulette Goddard ended quietly, two years after he finished filming The Great Dictator. At the time, Chaplin told his son, Charles, Jr., "I'm not so sure I should ever marry. When I work I am oblivious to the world, and it's difficult to ask any woman to be happy when at times I forget her very existence." Yet he did marry again, this time 18-year-old Oona O'Neill. The May-September match (he was 54) enraged her father, playwright Eugene O'Neill, and shocked the American public, but lasted through the birth of eight children until Chaplin's death. Here the couple chatted with the author, backstage at the Biltmore in Los Angeles.

The Great Dictator.

his hand below shoulder level. It was the sheepish salutation he used all through the picture.

I returned his greeting with an energetic right hand raised high above my head. It was just what he wanted. A blustering Mussolini in contrast to his spineless Hitler. "Do you want me to shave my head?" I asked. Mussolini had started that bald fashion before Yul Brynner, or Kojak's Telly Savalas.

"No, Jack, I don't want you to shave your head," he said, looking at my full head of thick reddish brown hair. "Keep the hair in." I must say I was always very grateful for that. Wearing a lot of hair had been a lifetime habit.

Charlie was not a spendthrift, and although he called me in to have lunch and talk with him many times, the job wasn't really mine. It was weeks and weeks before my agent, Morris Small, finally called to say: "All right, Jack at last! The deal's made!" I could hear his deep sigh of relief, over the phone. "It's all set. You're in. You're now working with Chaplin!" I silently stopped holding my breath and began to feel lightheaded. For the first time since I told Charlie that I was his man I inhaled a goodly supply of oxygen. "You're working with Chaplin," Morris repeated as if I hadn't heard him.

"Thanks, Morris." That was another time when "Thanks" seemed to be all I could say.

Although he didn't realize it at the time he started *The Great Dictator*, Charlie, who demanded perfection of himself and took his time achieveing it, made a mistake by shooting this picture leisurely.

"Muscles, he said one morning. He nicknamed me Muscles and called me that all through the shooting of the picture. "You see what's wrong with this business of ours?" he said, showing me an article in the trade papers that listed the advance schedule of pictures to be made at one of the major studios. "They make 100 pictures in one year, I make one picture in five years."

Although Charlie didn't take five years to make *The Dictator*, he still had trouble trying to keep up with the news headlines. By the time the picture was released, Hitler was no longer a funny little clown that could be laughed at. By 1940 he had already become a heavy and greatly feared. The little man was doing exactly what he said he was going to do and was going right through all those countries like a dose of salt.

When the picture was released at the end of the year, Chaplin's Hynkel and my Napaloni found it pretty tough going to get laughs. If Charlie could have made this one in six months instead of what he considered a quick year, the timing would have been better from a comedy point of view. All during the shooting of the picture, as the news about the two dictators changed, Charlie tried to follow suit to cover the unpredictability of current events.

For example, when we started the picture my original name was Benzino Gasolini, and I thought it was a great title. But Charlie came in one morning worried about it. "It's too broad, Muscles," he said.

"But Charlie," I protested, hoping he wouldn't change it.

"Benzino Gasolini is a terrific burlesque on the man's name."

"No, Muscles," he explained. "Mussolini hasn't joined the Axis yet and nobody can tell what move he's going to make. For all we know he may even join the Allied Forces."

So he picked a name that he thought would be less offensive, and still get a laugh. I became Napaloni, the Dictator of Bacteria. *The Great Dictator* was Charlie's very first talking picture, and he wanted to break the news in his own way, so from the very first day I spoke to him he asked me not to discuss the picture with anybody.

But the folks in the industry and the newspaper columnists were very curious. "What's he doing?" I was asked hundreds of times, and Sidney Skolsky, who was always so good at getting Hollywood news, was one of my most frequent questioners. "Go ask Chaplin" was my standing answer.

As we got deeper in production the question changed from "What's he doing?" to "Does he talk?" I was asked "Does he talk?" not hundreds but millions of times. I'd repeat: "Go ask Chaplin," and Charlie handled the mystery.

The first bit of shooting I did with Charlie was a kind of screen test. He had a very, very low stool set in front of his enormous desk. I was to sit down on the stool and not realize it was so darn close to the floor. I sat down expecting the stool to be normal chair height and let the long distance down to get to it shock me, and then did a surprise take. I was showing Chaplin I knew how to get in a lick. Charlie didn't say "cut," and the camera kept right on rolling. finally I heard his voice: "All right, comedian," he said. "What do you do now?"

I got back down onto that stool and this time I was so bewildered I practically took the thing apart examining it. I milked the situation so long they ran out of film.

There was a scene in the barber shop set. Charlie and I were sitting in adjacent barber chairs. I said my line and then cranked my chair up a bit so that I was sitting a little higher than he was. Then Charlie said his line and cranked up his chair so that he was sitting a little higher than I was. We kept saying our lines and competing for position to top each other until the springs gave way and both chairs dropped to the floor at the same time.

Well, after the first take in the barber chairs, Charlie called over to Percy: "Play that back," he ordered.

I watched his face as he listened to the sound track. The scene was exactly as he wrote it. He heard his lines and mine, but somehow they weren't just right.

"All right, Muscles," he said. "Let's take it again." We started from the floor and did the scene again exactly as we had done it before. We spoke our lines and cranked our chairs. When we hit the floor again, Charlie called over to Percy: "All right, now play that one back."

We spent the whole morning going up and down in those barber chairs, and he stopped to listen to the playback after each take. I was using a trick I had learned from Russian expert, Gregory Ratoff.

We broke for lunch and when we came back to work we started the process all over again.

Charlie and I played the scene and then he'd listen to it. Toward evening, when it seemed we had hit the floor for the 100th time, he turned to me.

"All right, Muscles!" he said, and finally asked: "What are you doing to me?" He was pretty disturbed to be asking anybody such a question. "Come on Muscles," he repeated. "What are you doing to me?"

"I am taking your lines away from you, Charlie," I said, as I thought, "Here it comes, I'm coming to be fired." "Oh?" he said, thinking a moment. "How do you do that?" "I just hop on top of your lines before you finish talking, and take your lines away from you. That's all," I explained. Then, expecting him to tell me it was the last of his lines I'd ever have the chance to hop on again, he reached over and shook hands with me. "Good! Muscles. Good!" he said. "That's just what I want you to do. Good," he said again and again and made me feel good.

"Percy!" he called over to the sound man. "I like it. That's what I want. Print it!" ☆

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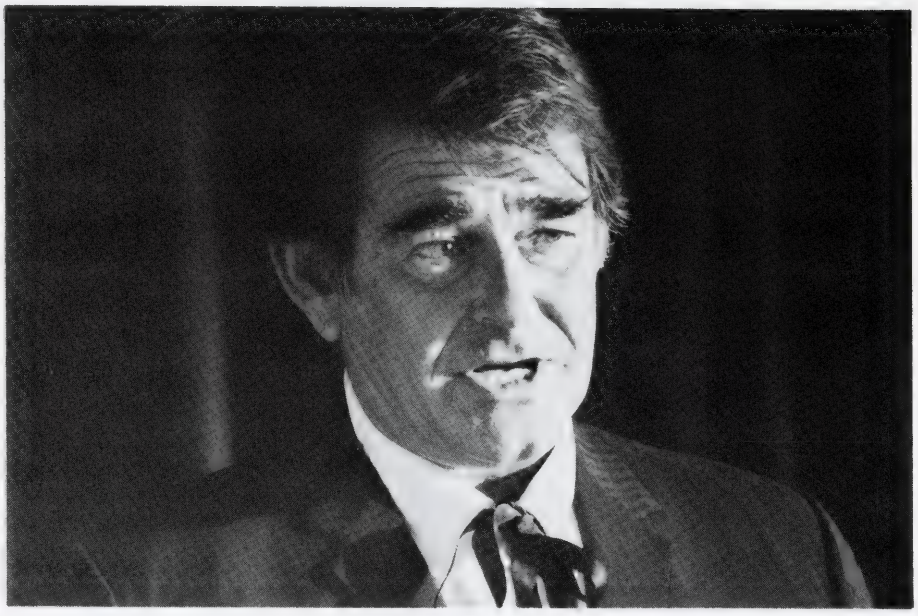
Excerpt from Jack Oakie's Autobiography "Jack Oakie's Double Takes"

The Stuart Whitman Story

by Gilbert Shellhase



When you're male, like I, and you visit a Beach house on one of the hottest days of the year in Hollywood, and an attractive blonde opens the door, dressed in beach attire, and you can see, through the open back door, the waves continuously rolling up on the shore, your first impulse is to jump into a bathing suit and go swimming with her, but you don't do that. Not this time. Because standing next to her is the tough, talented, and friendly actor, Stuart Whitman, a versatile guy with over sixty films to his credit. You're there to talk to him about his twenty-year movie career. (I met his companion, Marta.)

We took liquid refreshment and sat on the back porch, near the beach. The beach looks familiar, since it's near Malibu, where Blake Edwards filmed his recent picture, S.O.B., a film Stuart is *not* in. He appeared recently in the new Par-Par drama, *Butterfly,* from a James M. Cain novel that had never been filmed before. (When the novel came out in 1946, it was considered too "steamy" and it's "forbidden love" of a Father and daughter was too adult for Hollywood's strict moral code. Today's adult films can handle these themes.) "I play the Reverend Rivers in it," Stu said. "I preach to a small flock and try to save their souls." He had a happy time on the production, and admires the director, Matt Cimber, and his co-players, incl. Stacy Keach and Orson Welles. "And I was really impressed with the leading lady, Pia Zadora, who was making her first film. Loved working with her; she's really talented" he said. He had read the book when it first came out, but never thought of it as a movie in those days.

His favorite film of all of his own is "The Mark" a 1961 rel. with Maria Schell and Rod Steiger, in which he was nominated for an Academy Award. He lost out to Maxmillian Schell in "Judgement in Nuremberg." Other nominess that year were Charles Boyer, Spencer Tracy and Paul Newman. Fast company! His second favorite film is "Those Magnificent Men In Their Flying Machines," which is my favorite, too. I got out my list of "all" Stuart's films and he said, "Let me see it. Well, Gil, I'm sorry to say this list is not complete. I can remember some of them that aren't here but not all of them," he said. Stu explained that, a lot of times European producers run out of money either during production, in which his lawyer has to get his salary for him, or after filming, the producers are 'in hock' and the film is never released.

Speaking of bad things, Stu also mentioned the film he considers 'the WORST' film he ever made, "The Night of the Lepus." (The word 'Lepus' translates as meaning large, giant, killer rabbits!) He was to film a good script for MGM, it was cancelled, and he was forced by the contract to do 'Lepus' instead. "That film should disappear," he says. Ten or fifteen years ago, he told me, he filmed "Heroes Four" with Jim Mitchum, Elke Summer and Curt Jurgens, and it disappeared without a trace! More recently, in '77 he filmed "If I Be King" with Paul Smith, (who was in 'Midnight Express' and 'Popeye') and Aldo Ray, and it never came out. After this, I mentioned to Stu a film of his I knew about: "Kill Castro." In *Variety,* the Sho-Biz trade paper, in April '80 there was a full page color ad for this film, making it look like the film was about to be released. But now, a year and a half later, the film has yet to be heard from. It is a "Jack White Production" starring Stu, Caren Kaye and Robert Vaughn.

Stu admits he's done a lot of forgettable films in the past few years, but he says if you wait to do only "Art" films, you starve! And he has two ex-wives and five kids in his life. You need $$$ to bring up five kids.

He hates the trend of today of too many horror films in the marketplace, and he'd rather see a new trend start —Western films. (I agree!)

He has happy memories of his friendship with John 'Duke' Wayne, and their one film together, "The Comancheros." They had such a ball on that film, they planned to make many more together, but legal complications got in the way, and they never did.

Over the years he's done hundreds of TV programs; in '81 he was the 'bad guy' in the 2-part, Independent TV film, "Condominium." He recently completed a TV Western, "Last Cowboy" with Diane Baker. And he has another new film ready to be released, "Macabre," with Samantha Eggar. With all these films and a family, he doesn't have much time for recreation, but now and then he flies his 'Geronimo II,' a little plane built for one person, like a glider.

He tells me he has one regret after all these years & all those films. "I'd love to do a comedy, a real funny role." He also says that in the future he plans to film a remake of the famous 'Gunga Din' (he has the rights to it). So to put those two hopes together, he should cast himself in his G.D.—one of the three lead roles. As I recall, they all had comedy elements. At last he can do his funny role in his own film!

At the end of the visit he looked at me and said, "So you knew James M. Cain, author of *Butterfly.* I never got to meet him but wish I had."

Stuart was in Hollywood in 1948, the year Cain left Hollywood for good. I shook hands with him and told him that it was great knowing Cain and it was also great meeting you, and then I left since I didn't hear any invitations to go swimming! ★

Stuart Whitman has made over sixty films. (L to R top row) Whitman in "The Mark" with Maria Schell—1961, "Butterfly" with Stacy Reach and Pia Zadora—1982. (Middle row) "Johnny Trouble" with Ethel Barrymore and Cecil Kellaway (not pictured)—1957, "The Sound and the Fury" with Yul Brynner, Joanne Woodward and Margaret Leighton (not in photo)—1959. (Bottom row) "Rio Concho"—1964 and "Those Magnificent Flying Machines"—1965.

Lure of the TROPICS

By Bill Feret

The Jungle Queens, White Goddesses and Leopard-clad femme fatales of Serials, Films, Comic Books and literature.

In Two Parts

(Whether she was wrapped in a flower print sarong, or sported a leopardskin bikini, whether she wore the khaki garb of a white huntress, or played the dark-skinned, bejeweled slave princess— the lure of Tropic Ladies has always meant big business at the box office for Hollywood.)

Early Serial Queens

The Serial Queen was to find prominence early in the history of the cinema. Pearl White became the first, and possibly the most famous, her name being almost synonymous with them. In 1914 she starred in her first silent serial, *The Perils of Pauline,* and in subsequent years, *The Exploits of Elaine* and *The Iron Claw.* Another serial heroine appeared in 1915 with Helen Holmes in *The Hazards of Helen.* The last silent serial queen being Ruth Roland with her contributions of *Tiger's Trail* in 1919 and *Queen of the Northwoods* in 1929 among others.

With the advent of sound, Evalyn Knapp appeared in a somewhat superior remake of *The Perils of Pauline* in 1934. She was the last true serial heroine for almost a decade.

In 1932 **Dolores Del Rio,** did her bit for "Jungle-Girldom" as the native *beauty in Bird of Paradise,* opposite Joel McCrea.

In 1933, at Universal, Polish Actress, Tala Birell, being groomed as a Garbo copy, had a harrowing stint in the jungles with Melvyn Douglas in the little-known film, *Nagana.*

With the decline of the female Serial Queen, Jungle Girls were, for the most part, relegated to secondary roles in serials such as *Queen of the Jungle* in 1934, and later in *Jungle Jim* in 1937. Though every now and then, she'd pop up in a B-feature.

In 1934, putting a real clog on an already sagging career, **Claudette Colbert,** of all people, and in, of all things, a Cecil B. DeMille extravaganza, squeezed herself into a leopard-skin ensemble, and battled pygmies in *Four Frightened People.* (See photo.) As fetching as she looked, the critics were hardly kind, but they had a change of heart when later that year she turned in that superb performance in *It Happened One Night,* netting her the Oscar. As a side support, she slunk her way through C. B. DeMille's *Cleopatra* that same year. Her efforts as "Jungle Royalty" almost proved disastrous.

Still, one's undoing is another's triumph, for two years later, approaching the exotic 40's era, an ex-elevator operator would find herself scotch-taped into a flimsy piece of fabric by Edith Head, and create a whole new genre of sarong-clad jungle ladies. The lovely **Dorothy Lamour** in her motion picture debut of *The Jungle Princess in1936. Allur*ing, long-tressed, Paramount speedily cast her in *Her Jungle Love, Aloma of The South Seas* and *The Hurricane.* These roles would eventually lead her down verdure-clad "Roads" of gold with Bing Crosby and Bob Hope. The half-naked, sultry siren of the jungles was slowly easing her way into the hearts of the public, and the box-office proved it.

Edgar Rice Burrough's creation, *Tarzan,* had proven highly lucrative for MGM since they first produced them in 1932 with **Johnny Weissmuller** and **Maureen O'Sullivan.** (Tarzan, himself, had been the subject, years before, of many serials, both sound and silent.) But Metro didn't make serials. Republic Pictures, however, did, and they were anxious to obtain some of that profit. The name of Edgar Rice Burroughs alone was an audience draw.

In 1941, Republic's serials were at their pinnacle. Good scripts were being used, and the budgets were the highest in previous years. It was in that year that Republic released one of the all-time classic chapter-play epics — *The Adventures of Captain Marvel.* It was highly imaginative, and no expense was spared the special effects.

Here, at their peak, they decided the public was ripe to accept a new serial queen a la Pearl White. For source material they chose the already proven box-office appeal of Edgar Rice Burroughs, using his little known novel entitled *Jungle Girl.* (This has since been released in paperback under the title of it's magazine serialization — *The Land of Hidden Men.* The original story concerns Gordon King, a scientist, and his adventures in the Cambodian jungles with a beauteous savage named Fou-Tan, princess of the Khymer city of Lodidhapura. None of this background would later appear in the serial, which utilized little more than the title alone. What directors William Witney and John English did deliver, though, remains one of the classic masterpieces of serial history ever produced.

The heroine's name had been changed to '*Nyoka*', the locale to the more popular, Darkest Africa, and her countenance not so much the cowering-helpless-female-awaiting-rescue-by-the-strong-hero, but a "lady-Tarzan", fully capable of handling the situations herself. It proved to be more successsful than Republic ever dreamed.

Republic chose as their star, the little known actress **Frances Gifford** At 16, she had a few lines in RKO's '37 Stage Door, plus a few assorted walk-ons and minor "B" films to her credit. She was 19, but looked a full womanly 25. Besides being stunningly beautiful, she possessed a fabulous figure, great legs, was gracefully athletic...she could act. Stolid Tom Neal was chosen as her rescuing hero, Eddie Acuff was the ever-present comic sidekick, Villainous Frank Lackteen was the evil Witch Doctor, "Shamba" and Gerald Mohr, who-went on to appear in such films as Gilda and Funny Girl, was the typical gangster heavy.

Nyoka Meredith, raised in the jungle by her physician father, guarded the native treasure trove of diamonds with the Lion Men at the mysterious caves of Nakros in the Lost Land of the Simbula Swamps. Voodoo sacrifices, apes, quicksand, bottomless pits, swamp fires, Lion-God Idols, filled each chapter with thrills galore, and plenty of Frances as well.

All this rendered only more effective by the astounding athletic prowess of stuntman David Sharpe, doubling for Gifford, as he did aerial flips and loops from vine-to-vine that have never been equalled on the screen. So extraordinary, that this footage would be used again.

Frances Gifford, had indeed been gorgeous, sexy and entirely feminine. Camera angles were surprisingly imaginative, and the sets very creative for a serial. It was easy to see why the males in the audience were as captivated as the kids, and it proved to be a phenomenal success, so much so that Republic decided to shoot a sequel. This in itself is rare enough, but to have a female hero as the subject of *two* serials had not been done before or since.

Frances Gifford

HER EYES PROMISE Love...
HER LIPS SNEER "Death!"
Savage priestess of the Leopard Men ... sworn to bring back Tarzan's body for her fiendish jungle ritual!
EDGAR RICE BURROUGHS'
TARZAN AND THE Leopard Woman
Starring JOHNNY WEISSMULLER
BRENDA JOYCE
JOHNNY SHEFFIELD
with ACQUANETTA
Produced by SOL LESSER
Associate Producer and Director KURT NEUMANN

So in 1942, as Republic readied the sequel to *Jungle Girl,* the silver screen was ablaze with exotic beauties, cavorting in sarongs and slendangs, amid tropical splendor.

Hedy Lamarr had donned her exotic ensemble for the epic 1939 MGM film, *Lady of the Tropics,* but it was her 1942 nympho-native routine as the sensuous Tondelayo in *White Cargo* that put her into a sarong.

In 1941 at Producers Releasing Corporation, Stripeteuse **Ann Corio,** has been such a hit in the film *Swamp Woman,* they quickly followed that in '42 with sarong-clad Ann starring opposite Buster Crabbe in *Jungle Siren.* The next year, she completed her "tropic thrill-ogy" with *Sarong Girl* and in 1943 in Monogram's *The Sultan's Daughter.*

Maria Montez, added her exotic luster to the tropics with such films as *Arabian Nights, White Savage, Ali Baba and the 40 Thieves,* as well as later the classic *Cobra Woman.*

And Yvonne De Carlo was waiting in the wings for her chance.

Fran Gifford was under contract to Paramount, where they were shooting a Jungle Girl Epic...*Beyond The Blue Horizon.* As is typical Hollywood style, she played a Manhattan socialite who scoffs at "star" Jungle Girl **Dorothy Lamour's** crudeness. Richard Denning was present as a Tarzan-ish hero, and Lamour did some pretty fancy vine swinging of her own.

Both Paramount and Metro had big plans for Gifford, but to avoid further identification and royalties with Edgar Rice Burroughs, Republic decided to launch a new Serial Queen with their next effort in *Perils of Nyoka.* Though **Frances Gifford** hadn't seen the last of Jungle Jeopardy herself yet, it would be a former Goldwyn Girl, starlet **Katherine Aldridge,** who would next bring life to Nyoka, the adventuress in *Perils of Nyoka.*

Part II

Contains the further adventures of Nyoka, the Jungle Girl, the next-in-line of the Serial Queens, and jungle encounters with Ruth Roman, Julie London, Yvonne DeCarlo, Ursula Andress, Raquel Welch, Debra Paget and many others, as well as the Jungle Queens of the Comics, including Sheena and Nyoka, and Frances Gifford meets Tarzan.

(PHOTOS FROM LEFT TO RIGHT)
1. *Bird of Paradise* starring Dolores Del Rio and Joel McCrea came from Fox in 1932. 2. Claudette Colbert in Cecile B. DeMille's ***"Four Frightened People."*** 3. Dorothy Lamour in *"The Jungle Princess"* (1936). 4. Maureen O'Sullivan and Johnny Weismuller in ***"Tarzan & His Mate"*** (MGM 1934). 5. Beauteous Frances Gifford as *"Nyoka"* in Jungle Girl, the serial. Republic, 1941.

(PHOTOS FROM LEFT TO RIGHT)
1. Viennese beauty, Hedy Lamarr in Metro's *"White Cargo"* in 1942. 2. Ann Corio in Monogram's *"The Sultans Daughter"* (1943). 3. Maria Montez in Paramount's *"White Savage"*. 4. *"Beyond the Blue Horizon"* with Dorothy Lamour & Richard Denning (Paramount 1942). 5. Frances Gifford in perhaps the most published still from all serialdom. Chapter 10 *"Jungle Killer."* The ape portrayed by Emil Van Horn. 6. Goldwyn girl Katharine Aldridge is warming up for her forthcoming role in *"Perils of Nyoka,"* with Satan.

MONOGRAM PICTURES Presents "THE SULTAN'S DAUGHTER" starring ANN CORIO, CHARLES BUTTERWORTH.

1) **Irene Ryan** and strip-tease artist **Ann Cario** in "The Sultan's Daughter." Cario was also deserted on a tropical island in "Jungle Siren." 2) **Gilda Gray** was famous for originating the shimmy, which she flashed in the *original "Aloma of the South Seas. 3)* **Julie London** was a 17-year old tropical temptress in "Nabonga." With her pet ape, the title character, and **Buster Crabbe** looking a little edgy. 4) Frances Gifford, of "Nyoka" fame, went on to gain the distinction of appearing in the first Jane-less Tarzan film, "Tarzan Triumphs." 5) **Movita,** had her one lucky stab at stardom with **Franchot Tone** in "Mutiny On The Bounty." 6) A blonde, **Marie McDonald** (replaced **Maria Montez)** and **Nan Wynn** add complications for **Abbott & Costello** in "Pardon My Sarong."

FRANCES GIFFORD:
Waiting for the Morning

by Anthony Cassa

It was one of those balmy California days, permeated with blue skies, warm temperatures and gentle breezes. The young actress and her escort were heading for Lake Arrowhead, looking forward to a few days away from the hectic studio. As the Cadillac sailed along the highway, neither occupant was particularly alert to the car coming in the opposite direction.

Suddenly the idyllic drive became a nightmare. Sounds of screaming voices and burning rubber were followed by the horrendous impact of crunching metal and smashing glass. Then silence.

When Frances Gifford again opened her eyes she was in a hospital bed at Cedars of Lebanon. She had been treated for mulitple cuts on her arms and face and for a head concussion.

It was a harsh awakening for the rising Hollywood star and as a result it caused her to take a long, hard look at herself and her life. As she told the press, "You're driving along comfortably in a big Fleetwood, and suddenly a car appears from nowhere. Then there's a tree in front of you and you wake up in a hospital. All the security has been ripped away from you and you find you're just like other people." Frances realzed she was sick of being cloistered within the ivory tower of Hollywood.

It all started for Mary Frances Gifford back on December 7, 1920 in Long Beach, California. She was the only child of Clarence and Gladys Gifford. At first, because he wanted a boy, her father wasn't all that happy. But soon he saw that his little Mary was an unusually pretty and charming baby and she became the apple of his eye.

As she got older she not only got prettier, with her blue eyes and auburn hair, she grew into a brilliant child, excelling in school both academically and athletically. She was so smart she entered junior high at age eleven and high school at fourteen. While there she played in the school orchestra, studied law and did quite a bit of public speaking and clubs like the Rotary and Lions. In her senior year she got a reputation as a spokeswoman for youth causes and decided on a legal career. And even though her U.C.L.A. application was accepted, Fate had something else planned for her.

To be closer to the campus, the family moved to Los Angeles, settling at 238 North Norton Avenue.

Frances Gifford at the height of her screen fame. There has been no further word about this lovely actress since 1958 when she was admitted to California's Camarillo State Hospital for the mentally ill.

In 1936, as a result of winning the title "Queen of Long Beach," she got to visit the Goldwyn Studio set of *Come and Get It.* It wasn't long before Mr. Goldwyn noticed the five foot six, 120-pound beauty and offered her a screen test right on the spot.

During the course of the test, she capriciously made a face at herself in the mirror, sticking her tongue out. Unknown to her it was filmed and shown to executives. They like it and signed her to a contract. However, Frances didn't do much acting on film, spending most of her time in studio classes and posing for glamour shots. Lensman Clarence Bull said she was one of the ten most beautiful ladies he had ever photographed.

Frances Gifford was another case of the beautiful starlet wasted by the studios. It seems the more gorgeous an actress was, the less work she got.

Next she signed with the studio most famous for its inactive talent, RKO. On the set of *Living On Love* (37), she met James Dunn. They were wed on December 25, 1937 and Frances retired from her "career" to be a housewife.

When she returned to work she did two films with her husband for PRC: *Mercy Plane* and *Hold That Woman,* both 1940 releases. By that time they realized the marriage wasn't working and they divorced. Frances never married again.

The following year Walt Disney signed her to play a studio artist in *The Reluctant Dragon.* Then the 21-year-old actress joined Republic for the lead in *Jungle Girl,* a popular 15-chapter serial. The studio wanted her to do the follow up but her new bosses at Paramount wouldn't loan her out.

Her ten films at Paramount during that period did little to advance her career. Cast mostly in small parts, Frances was not seen to good advantage except in the Hopalong Cassidy Western, *Border Vigilantes* (41), starring William Boyd. However, one lead in a B oater is not enough to make a star. Some of her other Paramount films were *Louisiana Purchase* (41), *Tombstone, The Town Too Tough To Die* (42), and *Henry Aldrich Gets Glamour* (43).

Usually cast as an educated woman in glamourous settings Frances

Frances and James Dunn at the time of their marriage in 1937.

played down what she felt to be a false impression of herself. "People think that since I started out to become an attorney, I'm the intellectual type. Or, that I'm a glamour girl. I'm not really that way at all. It's too bad that everyone can't see me in my garden with my cocker spaniel, wearing slacks and no make-up."

However, Frances had excellent taste, enjoyed good books and good conversation. She had always wanted to be a screen personality molded after the tradition of Claudette Colbert, Carole Lombard and Irene Dunne. "What's wrong with being a lady and wearing beautiful clothes and emoting with good manners?"

After she finished her other two Craig films, *She Went To The Races* (45) and *Little Mr. Jim* (46), Frances joined John Hodiak and George Murphy in *The Arnelo Affair* (47). Although married to Murphy she couldn't keep her eyes off Hodiak.

The following year Frances did box office duty in *Luxury Liner* then thought it would be fun to get away for awhile up at Lake Arrowhead.

Now, confined to a hospital bed after the accident, Frances began to make new plans for herself. Acting was no longer so important. She wanted to catch up on life, get to know people and perhaps do some traveling. But while recuperating, little did she know that the injury to her head did more damage than the doctors first suspected.

When released, the actress found that she no longer had a studio home and couldn't have cared less. Over the next five years she made only a couple of attempts to resume her career. She appeared in *Riding High* (Para. 50) and *Sky Commando* (Col. 53), but both roles were small and neither did anything to revive public interest. She also appeared occasionally on television anthology series such as "Fireside Theatre."

By 1958, the continued repercussions from the accident had taken their toll, and Frances found herself unable to make it on her own. The 38-year-old actress entered the world of the lost and forgotten when the doors of the California State Hospital at Camarillo were shut and locked behind her. As of this writing, Frances Gifford has not been heard of since.

Of 32 screen roles, it is sadly unfortunate that in all her work, there is no legacy for future generations which testifies to the true talent of this once beautiful and talented lady. ★

With George Murphy in "The Arnelo Affair," one of a score of films Frances made under contract to MGM.

Robert Francis

Stardom in sight when he died in plane crash

by John Roberts

Robert Francis was on his way toward major Hollywood stardom as a Columbia contract player with four films to his credit. The tall, blue-eyed handsome actor was considered one of 1954's most promising newcomers and his fan mail ran second to Rita Hayworth's at Columbia. However, the dream of a bright future literally burst into flames when the 25-year-old Francis perished in a plane crash.

The young actor was a local boy born in Glendale, California on February 26, 1930 to James and Lillian Francis. He was the youngest of three children in the postman's family being 10 and 11 years younger than his brother and sister. An average childhood of church activities, Boy Scouts, and camping trips with his father led to an ambition of skiing in the Olympics. Francis learned to be an excellent skier and entertained hopes of making the United States Olympic Ski Team until two events reshaped his life.

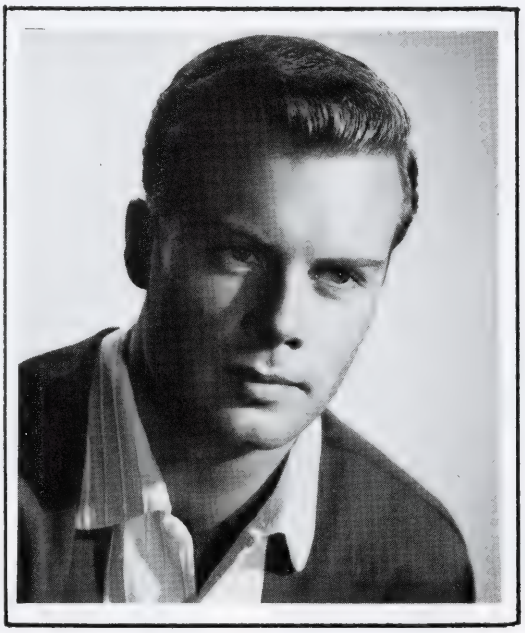
The discovery of Robert Francis sounds like Hollywood fiction but is apparently true. One afternoon while on a water skiing date in Santa Monica, a talent scount spotted Francis lying on the beach and suggested an acting career to him. Francis had barely begun to take acting lessons when the Army drafted him and occupied his time between 1951 and 1953.

Upon military discharge, Francis returned home and started studying at the Batomi Schneider Drama Workshop. His choice of acting class was fortunate as the owner's husband was a Columbia Studios talent scout. "Mrs. Schneider worked with me day and night," said Francis, "Her husband watched me rehearse and he recommended me to producer Stanley Kramer for 'The Caine Mutiny.'"

A part and a Columbia contract were his. "I couldn't believe it when I was told I was to have a role in so important a picture," he explained, "but when Harry Cohn saw my screen test he said, 'That's the boy I want to play Willie Keith.'"

Herman Wouk's huge best seller *The Caine Mutiny* was successfully transferred to the screen and became a classic nominated for seven 1954 Academy Awards including Best Picture. Edward Dmytryk directed Francis' film debut and the fledgling actor found himself in the elite company of Humphrey Bogart, Van Johnson, Fred MacMurray, and Jose Ferrer. "The Caine Mutiny" remains Francis' most important film.

Francis won the major role of Ensign Keith who is assigned to the destroyer Caine docked at Pearl Harbor in 1943. His joy at being commanded by Bogart's spit and polish



Lieutenant Commander Queeg turns sour at his C.O.'s strange behavior and the young sailor supports Johnson's takeover of the ship. Bogart's famed ball bearing breakdown scene is the key reason for courtmartial charges being dropped against Johnson and Francis. May Wynn was the film's romantic interest and was also Francis' real life girlfriend.

"The Caine Mutiny" instantly brought fame to the actor who lived at home with his parents in Glendale until his death. "If it doesn't last, I can always open a sports shop," Francis said of his sudden notoriety, "I was in the ski business with my brother, we had three shops, and if I had any idea of getting a big head, he took it right out of me."

His next film was a western, "They Rode West" (1954), directed by Phil Karlson. Francis' first starring role found him as Allen Seward, a young army surgeon prevented by his camp commander in treating an epidemic among the Kiowa Indians. Seward proves his courage and helps maintain peace between the two sides. Critics said the picture was an above average western highlighted by good performances by Francis, Donna Reed, Philip Carey, and May Wynn.

The Korean War and cold war atmosphere spawned numerous films dealing with communism including "The Bamboo Prison" (1955 a.k.a. "I Was a Prisoner in Korea"). Francis played Sergeant Bill Rand who is accused of collaborating with communists in a North Korean P.O.W. camp. Rand is actually a loyal soldier posing as an informer to outwit his captors. Lewis Seiler directed and Dianne Foster and Brian Keith co-starred.

Francis' fourth and final film appearance was in John Ford's tribute to West Point, "The Long Gray Line" (1955) based on *Bringing Up the Brass* by Marty Maher and Nardi Reeder Campion. The picture was a sentimental biography of Maher who spent 50 years at West Point working as a waiter and assistant athletic director. Tyrone Power starred as the Irish immigrant Maher and the film was a commercial success.

"The Long Gray Line" again found the actor in military service. "I've been in uniform most of my life," he commented, "I took off my army clothes to wear the naval outfit of Caine and in all four pictures, I was either in the Army or the Navy." Francis never auditioned for Ford, the director met the actor in his office and immediately dispatched him to West Point.

While on location at West Point, Francis ran afoul of an authentic major. "I had a hard time convincing him I was an actor," he said, "We agreed I should keep my collar buttoned no matter what I was." Francis had admiring words for another tough character, his director. "John Ford is just wonderful," the actor stated, "and really it was going to school. He taught me so much."

Francis was James Sundstrom Jr., son of William Leslie and Betsy Palmer, and considered a foster son by Power and his wife Maureen O'Hara. On Graduation Eve, the cadet violates academy regulations and resigns but enlists and distinguishes himself in World War II. With the success of "The Long Gray Line" adding to his rising star, Francis was loaned out to MGM for "Tribute to a Badman" and was scheduled to leave for Wyoming locations in two weeks when he died.

On July 31, 1955, Francis and two others died instantly in a plane crash in Burbank. The actor was piloting a Beechcraft Bonanza owned by actor Joe Kirkwood Jr. and his passengers were Kirkwood's business partner George Meyer and minor actress Ann Russell. The plane took off after 5 p.m. and the engine began sputtering then lost power over Restland Cemetery. The pilot avoided crashing into a crowd at Valhalla Memorial Cemetery.

The plane's approach was too high and burst into flames landing on a parking lot near Lockheed Air Terminal. The charred remains made identification difficult and police first

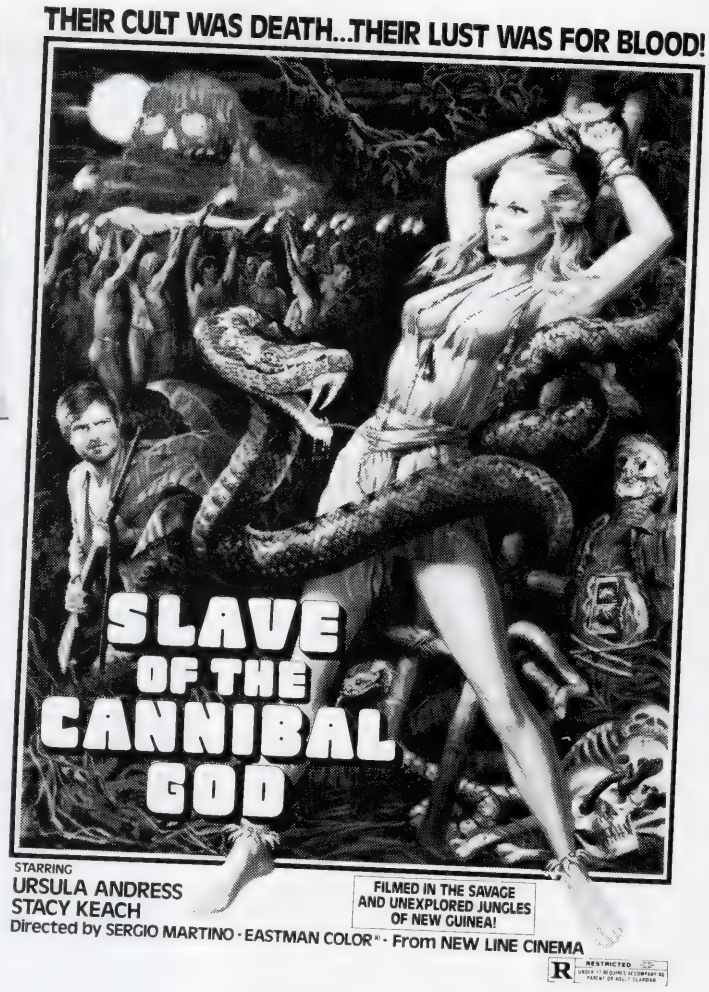
Continued on Page 36

STUDIO COLLECTORS CLUB

Collecting Movie Memorabilia For Fun and Profit

by Robert Kendall

If it's Jungle Queens he collects it!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Bill Feret, Graphic Designer of New York, is one of the largest collectors and authorities on Jungle Queens, Leopard Ladies and specifically "Nyoka".

From the early 40's to the middle 50's on entering magazine stores, you would see racks and racks of comic books teeming with vibrant covers ablaze with scantily leopard-clad beauties amidst terrors of the jungles or local movie houses would be showing a serial featuring some jeopardized jungle Jill doing her thing.

It was in these media that the forest female would find her greatest successes, and one of the most famous was one called *Nyoka.* I wasn't the only one hooked either, both Carol Burnett and Alan King speak affectionately and have fond memories of her.

There are many reasons why Nyoka, Jungle Girls and serial cliffhangers are once again in the limelight as they were in the frenzied forties when Hollywood was awash with tropical splendor...the tremendous success of Raiders of the Lost Ark and now a long planned multimillion dollar feature remake of Sheena, Queen of the Jungle; Bo Derek's Jungle-Jane activities in Tarzan of the Apes brought renewed interest in Edgar Rice Burroughs, writer of the Tarzan books and the $20 million remake of 'Greystone: The creation of Tarzan' and his epic adventures. Hugh Hudson, celebrated director of Chariots of Fire heads the true-to-Burroughs edition.

Plans to remake a low budget film of Saturday Serial Encounters with Jungle Girls, the classic 1941 Republic serial have temporarily been delayed. (Perils of Nyoka is the pseudo-sequel, partially based on the same character.)

Fantasy artist extraordinaire, Frank Frazetta, will have his Primeval Princesses come to life in a new animated version based upon his wizardry with a brush, entitled *Fire & Ice,* which has as its heroine, none other than a beauteous cave girl named Teegra.

Bill has a huge collection of posters, lobby cards, comic books, photos and now with a new video cassette recorder his first purchase was the Nostalgia Merchant's tape of the classic 1942 Republic serial in it's entirety - *Nyoka and the Tigerman,* also known when first released as *Perils of Nyoka,* and in a truncated version for television, *Nyoka and the Lost Tablets of Hippocrates.*

"I've only recently discovered that there is a little cult out there in fandom who cherish Nyoka, and the Jungle Girls as much as I do. For me, says Bill, "Nyoka" will always be Queen of the Hollywood Jungle Girls."

Collectors may contact Bill Feret, 250 West 24th Street, New York City, NY 10011.

Connie Francis / Collector

I take great pride in holding one of the largest collections of Connie Francis material in existence today. Over a ten year period, I've obtained thousands of records released both nationally and internationally, not to mention rare tape recordings of concerts, "shelved" recordings, television appearances, etc. I couldn't begin to count the photographs (candid and publicity) and press clippings which are kept neatly in a total of 32 binders. Videotapes have also come into the picture as of late.

My success resulted from two important tactics which any collector should follow:

1) *Get to know the right people...*I quickly established friendship with Connie's personal secretary, hairdresser, and manager. It's wise to avoid being overly ambitious or star

If you wish to contact other Collectors with similar interests, send the story on your collection, how collected, what you have, value, etc., to Hollywood Studio Magazine, c/o Collecting Editor, P.O. Box 1566, Apple Valley, Ca. 92307.

CONNIE FRANCIS COLLECTOR

struck; celebrities are people too. Generally, these people will tend to keep you updated on schedules, projects, press material, photographs, etc. They will also arrange a meeting with the celebrity, once they themselves are comfortable around you, as in my case. I quickly transpired from Connie Francis Fan to Connie Francis' friend. She now jokes that I "know more about her than she knows herself."

2)*Advertising*...Establishing correspondence in every country of the world will bring much variety to your collection. I currently maintain recordings from Germany, Italy, Spain, Taiwan, Sweden and many, many other countries. Placing advertisements in entertainment magazines should open many doors in this area. Subscribing to record auctions is a great help (ex.: GoldMine Magazine in Michigan).

I wouldn't attempt to put a value on my collection, although I think a five digit figure would not be exaggerated.

Depending on your interests, one can obtain an unlimited amount of material on any celebrity. During a recent concert, I ended up leaving Connie Francis' dressing room with a camera full of photos— and one of her purple, lizard skin shoes! I often wonder where I'll draw the line.

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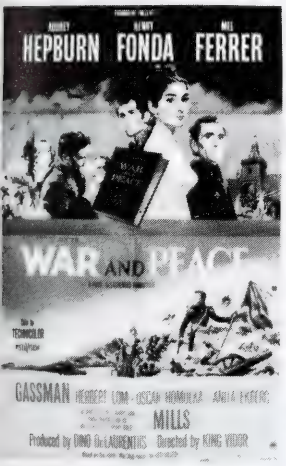

"War And Peace"—1956.
ESTIMATE: $20-35

"RIVER OF NO RETURN"-(1), 1961, British stamp, small tear at bottom border. Marilyn Monroe, Robert Mitchum
ESTIMATE: $100-150

CHARLIE CHAPLIN-5x7 SP, sepia tone. Mint condition. Circa 1920's.
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MOVIEREEL

Continued

the unbroken spirit of the Afghans themselves,'' Douglas said...Douglas took the tour to bring attention to the estimated 3 million Afghanis who have fled since the Soviet invasion of their country three years ago.

The trip was by invitation of the Pakistan government... **Bette Davis,** Academy-Award winning actress whose brilliant talent has created a score of classic films, was honored by the American Theater Arts with its Lifetime Achievement Award at a recent tribute dinner...*''Six-Gun Heroes,''* a new TV series with **Sunset Carson** will be aired over Channel 24...**George Montgomery's** new $60 book ''The year of George Montgomery'' is filled with pics about his life and loves...**Gabe Kaplan** is starring in the play *''Groucho'' about the life of* Groucho Marx playing at Los Angeles' Westwood Theatre... An exhibition of fifty rare stills photographs from over 20 years of silent films entitled *''Silent Dreams,''* an Academy showing included a 1907 photo of George Meilies' *The Eclipse* and photos from such silent film classics as Greed, Intolerance, Potenkin, Napoleon and The Wind...A new category *Live Theater* has been added to world famous Hollywood Walk of Fame...**Dean Martin** is scheduled for Las Vegas' MGM March 24-30...**Marty Pasetta** for the 12th year will direct the telecast of the 55th Annual Academy Awards, it was announced by Howard W. Koch, producer of next year's Oscar show.

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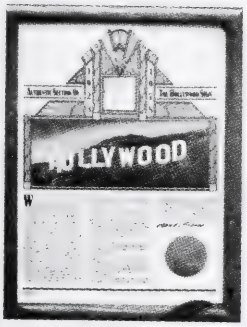
ROBERT FRANCIS

Continued

believed Francis was Barbara Hutton's son, Lance Reventlow, because his name was found on the flying license. Kirkwood cleared the misunderstanding by explaining he had purchased the plane from Reventlow one month before.

The Civil Aeronautics Administration investigation determined Francis was at fault for the accident. The actor possessed no pilot's rating or certificate and eyewitnesses reported a wobbly poor takeoff. Francis was buried at Glendale Forest Lawn Cemetery.

Robert Francis' time in the spotlight was brief and is all but forgotten now. The actor never achieved the tremendous impact James Dean enjoyed and the young men died within two months of each other. ★



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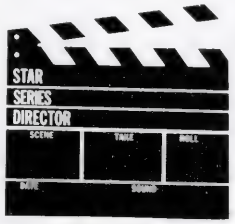

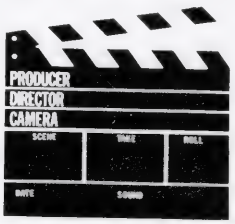

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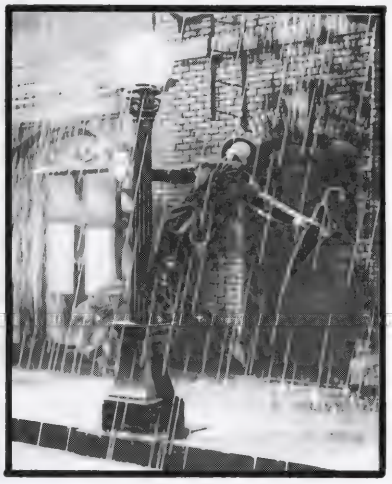

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Le Cellier, 2628 Wilshire Blvd. in Santa Monica recently passed their **13th birthday** and getting nothing but pleasant comments about their charming new Art Deco interior design. Young former Parisian, Philippe Oates, interior designer gave the award winning place its smart New Look. They're open for cocktails and dinner only - reservations 828-1585.

★ ★ ★

Jade West at 2040 Avenue of the Stars in Century City's big ABC Entertainment Center marked ten years recently. Beautiful Chinese restaurant was packed with celebrities for opening night of Amadeus starring **Mark Hamill** who brought his little wife Marilou to the affair. **Jennifer Holliday** who comes into the Shubert in Dreamgirls was among the celeb crowd as was our own HS columnist **Lee Graham** and attractive **Evelyn Varney.** Jade West is open for cocktails, luncheon and dinners. Reservations 556-3388.

★ ★ ★

Guess where beautiful actress **Francine York** dined after returning from a filming in Gotham? One of the gorgeous red head's favorite French bistros, the **Aux Delices,** 15466 Ventura Blvd. in Sherman Oaks, that's where! Tucked away in the Valley, the popular restaurant attracts a host of gourmet food and wine buffs from everywhere. Open for dinners only. 783-3007 for reservations.★

Jolly group at Ho Toy's Cantonese restaurant, 2630 Van Nuys Blvd. in Sherman Oaks to celebrate comic Stan Kann's birthday. Show (l to r) Kann getting some chopsticking instruction with pretty actress singer Mary Ann Gibson from owner host, Robert Lee of the restaurant. Ho Toy's will celebrate 28 years soon and is open for cocktails, luncheon and dinners.

Movie News & Reviews

By Kirk Crivello

Meryl Streep and Roy Scheider in *"Still of the Night."*

Still of the Night

MGM/UA's *"Still of the Night"* is a suspenseful, remarkably well-crafted film, and, an excellent showcase for Meryl Streep and Roy Scheider. He plays a psychiatrist whose patient, Josef Sommer, has been murdered. Sommer's body, with throat slashed, was discovered in his car after a rendezvous with a mysterious woman. As the movie unfolds, the victim is seen in flashbacks reciting marital infidelities to Scheider, so it becomes apparent the killer is a

You'll have to get your James Bonds straight next Summer considering that a pair, Sean Connery and Roger Moore will be competing at the boxoffice in MGM/UA's "Octopussy" starring Moore, and Warner Bros. "Never Say Never Again" with Connery... "Never Say Never Again" is based on "Thunderball," the only James Bond story producer Cubby Broccoli failed to sew up, although he was involved with producing the other Bond films . . . Connery, the original agent 007, starred in six of those epics . . . Moore came in to star in the five recent Bond adventures, from "Live and Let Die" to "For Your Eyes Only."

Movie News & Reviews

Continued

woman. Scheider becomes mesmerized by suspect, Meryl Streep, the dead man's mistress. Director Robert Benton's thriller borrows from several Hitchcock classics. It's a triumph of atmosphere if not logic, of acting if not action.

Love Child

"Love Child" is a modest prison drama reminiscent of the B movies of long ago. Once a staple of Warner Bros. and low-budget independents, such epics have been pretty much eclipsed by TV movies. The true story of a baby girl born to an inmate in prison, is a well made film. The mother, newcomer Amy Madigan, wages a successful court battle against the prison authorities who allow her to keep her child with her behind bars. MacKenzie Phillips is a tough, sensitive lesbian who befriends Madigan. ★

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CINEFEST 3. Hotel Syracuse, Syracuse, N.Y. Phil Sterling, 215 Dawley Road, Fayetteville, N.Y. 13066. Phone 315-637-8985 evenings and weekends. (March 11, 12, 13, 1983.)

The Buck Jones Rangers of America will have western film festival in Rochester, New York, at the Roundtowner Motor Inn, 800 Jefferson Dominick Marafioti at 716-334-0505. (May 7 & 8, 1983.)

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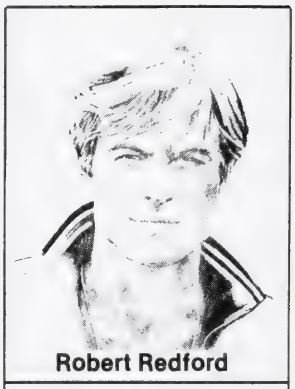
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7. **Video Clubs**
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13A. **Film Research**

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WANTED: Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection as we run your address, telephone no. Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, P.O. Box 1566, Apple Valley, CA 92307 (714) 242-8569).

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WANTED TO BUY/EXCHANGE: DOROTHY LAMOUR candids press photos, publicity stills, portraits, programs, and BILLIE HOLIDAY photos to buy or to exchange for hundreds of American, French and Italian movie stars photos. Andre VERGES 71, rue des Saints-Peres - 75006 PARIS France (3-4'83)

WANTED/TRADE: Marilyn Monroe, especially old covers. Have half a garage full of 30's to 80's star material, paperbacks, photos, etc. Prefer to trade. Barbara Edwards, Route 4, Marietta, Ohio 45750 (2-3'83)

Buy or Trade for Pressbooks: The Conqueror, The Robe, Greatest Show..., Sign of the Cross, Ivanhoe, Salome, Ben Hur, David & Bathsheba, etc., Programs, too. Philip Jaeger, 2107 Elizabeth, Zion, Ill. 60099. (11-12'82)

GORGEOUS CLIPPINGS (lots from foreign services). Paul Newman, Robt. Redford, Clint Eastwood, Charles Bronson, Burt Reynolds, O. Newton-John, Linda Carter, L. Ronstadt, Loni Anderson, Lindsay Wagner, C. Bach & others. Mrs. Edith Nadajewski, 1266 Pentland St., Apt. 1005, Oshawa, Ontario, CANADA L1G 3T1

Trade and Sell clippings, 70's and 80's, stars mostly. Want Tatum O'Neal, Jamie Lee Curtis, Carrie Fisher and Stevie Nicks. Judy Stone, 1440 East 4045 South Salt Lake City, Utah 84117. (2-4'83)

16. WANTED TO BUY

WANT TO BUY copy of **Bette Davis** film (late '50s) "The Star" with S. Hayden. Please contact John Carlaftes, 1354 N. Harper Ave., Apt. 308, Hollywood, CA 90046. Will buy or rent to copy any size film or TV cassette, please. (3-6'83)

I collect or trade anything on Carole Lombard. Donna Fields, 418 M. 7th St., Goshen, Ind. 46526 (3-4'83)

Wanted: Anything on **ERROL FLYNN.** 8 x 10 photos or clippings of Gale Page (Four Daughters series). Paul Cishka, 1254 Gault Dr., Ypsilanti, Mi. 48197 (3-4'83)

Any material from TV's Avengers & New Avengers. Will buy anything. Lesley Smith, 2802 Pine Valley Rd., Albany, GA 31707 (3'83)

INGER STEVEN material wanted by collector. Please send description and price. H. Miller, Box 183, Lahaska, PA 18931 (3-4'83)

Wanted anything about Western Cowboy, Buck Jones. H. Seeber, Box 311, Norfolk, NY 13667 (3'83)

Roy Rogers Memorabilia Souvenir programs, 45 & 78 records, toys in original packaging etc. Mike Johnson, 48 Caroline Ave., Toronto M4M 2X7 Canada (3-4'83)

Wanted: Original stills, lobby cards and candids on Alain Delon, Elizabeth Taylor & Marlene Dietrich. Write Bob Prince, 414 East Leon, Perry, FL 32347. (3'83)

Wanted: Addresses studio or agency for Lucille Ball, Jane Wyman, Myrna Loy, Claudette C. Olivia De Havilland, Dietrich. Gail Stafford, 8404 Akron Rd., Lockport, NY 14094 (3-4'83)

Wanted Deanna Durbin VHS video tapes, film, soundtracks, sheet music, records, publications, & fan club. Joseph Babnis, 35 Drury Lane, Demarest, NJ 07627 (3-5'83)

W.C. FIELDS collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (12-8'83)

Wanted: Posters, lobby cards, etc. from Kelly film "The Pirate." Gene Kelly items. Also, books on Garbo, Garfield, Chaplin, Marx Bros., and Karloff from the "Pyramid Illustrated History of the Movies" series. Robin Schenk, 4065 South 510 East #1-I, Salt Lake City, UT 84107 (3-4'83)

I AM INTERESTED in buying **autographs** of deceased movie stars. Looking for unusual itmes for my collection. Jerry Leslie, 13211 Garden Grove Blvd. #206, Garden Grove, CA 92643. (3-4'83)

WANTED: Absolutely anything on **AUSTRALIAN films** and stars. Will buy or trade. Ilona Zoerner, 6651 Fresh Pond Road, Ridgewood, NY 11385 (11-3'83)

WANTED ANYTHING on GWTW, Hayworth, Turner, Gable, Faye, Grable, Davis, Bogart, Trevor. Jack Rubin, 5401 Chimney Rock #905, Houston, TX 77801 (3-4'83)

WANTED 16mm or Super 8 prints of "Between Us Girls" with Diana Barrymore, "Till The End of Time," "Hollywood Canteen." Write Box 19001, Oakland, CA 94619. C.N. Santos. (3-4'83)

Wanted by private collector: Shirley Temple memorabilia. Please price and describe. I cannot make offers. Lucille McClure, 6527 Washington Ave. Whittier, CA 90601. (3-4'83)

WANTED: Stills, posters, lobby cards, clippings, magazines, anything on Asians/Orientals (Chinese and Japanese) in the Hollywood film, especially the Silent Period. The famous and not so famous: Anna May Wong, Sessue Hayakawa, Tsuru Aoki, Lady Tsen Mei, Yukio Aoyama, etc. and on Hayakawa Feature Players and the Haworth Studio. Yoshio Kishi, 165 West 66th Street, New York, New York 10023. (12-3'83)

WANTED VIDEO TAPES in Beta format of any Planet of the Apes movies. Lou Lapp, 516 North Park, Centerville, Iowa 52544 (2-3'83)

ELIZABETH TAYLOR scrapbooks wanted. Clippings, stills, posters, paperdolls, magazines, 1950's or earlier. C. Silva, 601 Eaea Place, Honolulu, Hawaii 96825 (2-4'83)

Anything on Johnny Mathis, Joan Davis, Clark Gable, Amy Holdeman, 5521 W. Vermont St., Indianapolis, IN 46224. (2-3'83)

WANTED: Anything on Sylvester Stallone. Especially personal items. Michelle Lomier, 4581 E. Nevada, Fresno, CA 93702. (2-3'82)

Wanted: Tyrone Power items—video tapes (Beta), "The Last Idol" by Fred Lawrence Guiles (hardback), correspondence with some Ty fans. Connie Johnson, 121 Harvard St., Colo. Springs, CO 80911 (2-3'83)

Looking for anything you have on Marilyn Monroe, especially 'Salute,' 1946. Send description & price to Patrick Mulqueen, 84 Warren St., Lackawanna, N.Y. 14218 (2-3'83)

MICHAEL TYLO material wanted. Actor on "Guiding Light" & VHS of 1982 Daytime Emmys. Florence Liebman, 2910 Grand Concourse, Bronx, NY 10458. (2-3'83)

Want to buy all Volume 1, No. 1 Magazines, MONKEES ITEMS, M. Monroe, J. Dean. Glen Arvin, Box 433, Looqootee. In. 47553 ·

BETTY GRABLE: Anything wanted to buy - particularly original material. Contact: Keith Raistrick, 6/233 Brighton Road, Elwood, Victoria 3184, Australia. 3'83)

WANTED MATERIAL on Crawford, Fairchild, Agnes Moorhead & Lisa Brown. Will buy or have material on many stars to trade. Brian Boyle, 1531 Turfwood Dr., Pfafftown, NC 27040 (3-4'82)

WANTED: JUDY GARLAND "78" recordings or "Everybody Sing" on Beta. David Goodwin, 136 S. Eileen, Covina, CA 91722 (3-4'83)

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material. Especially 30's & 40's mags with KH on cover. Also any clippings, articles or original stills. **Have Judy Garland** material plus other stars **to sell or trade.** Sandra Quinn, P.O. Box 224, Sunol, CA 94586 (2-6'83)

Wanted: Liza Minnelli and Jane Powell TV appearances on video cassettes (VHS), audio material not on records, color stills, lobbys, poster, miscellaneous, from private collector or memorabilia shop. Darrell Bennett, POB 14024, Atlanta, GA 30324. (2-4'83)

WANTED: ERIC CARMEN

materials. All video articles, stills, bios, radio shows, concert memorabilia, etc. on this "undiscovered legend." Tricia Daniels, 53-41 207 St., Bayside, New York 11364. (2-4'83)

ORIGINAL PRESSBOOKS wanted for The Conqueror, Quo Vadis, Salome, Ivanhoe, Ben Hur, Greatest Show..., Sign of the Cross, David & Bathsheba, etc. Buy or trade. Philip Jaeger, 2107 Elizabeth, Zion, IL 60099. (2-3-4'83)

WANTED: British, American and any other foreign material on Hayley Mills from 1959 to present. Cuttings, stills & posters from any of her English & American films. Thomas Stebick, 9422 Meadowcroft Dr., Houston, TX 77063. (3-4'83)

FRED ASTAIRE

memorabilia wanted. Posters, letters, clippings. Anything & everything. Dennis Hill, 300 Marquardi Dr., Wheeling, Ill. 60090 (3-4'83)

WANTED: DICK HAYMES

material. Photos, movie stills, clippings, magazine articles, acetates, film studio recordings, radio promos, transcriptions, radio shows "Everything For The Boys," "Here's To Romance," "Autolites," "The Dick Haymes Show," "Personal Album," "Carnation Hour," etc. Please state condition, price. Roger Dooner, 2951 Tyler St., NE Mpls., MN 55418 (3'82)

Wanted: Portraits of Dorothy Stratten, Brenda Benet, Claudia Jennings, Peg Entwistle, Doreen Woodbury, Barbara Colby, Karyn Kupcinet and Carolyn Mitchell (Mrs. Mickey Rooney). Kirk Crivello, P.O. Box 69223, West Hollywood, CA 90069. (3'83)

WANTED Photos/Clippings on Carol Mayo Jenkins of Fame. Carol Hughes, 84 Wellmeadow Rd., Glasgow G43, Scotland. (3'83)

WANTED: JACKIE BISSET original black and white color photos and **slides.** Also, BISSET movie posters, stills, lobbies, magazine articles (whole magazines, no clippings please), promo items and video. Please specify exact details of each item, condition, year, price. Will trade from my personal collection. CUL DE SAC, Box 172, Outremont, P.Q. Canada H2V 4M8. (3'83)

WANTED, Bing Crosby press books and lobby cards 1940 and before. George McCade, 4437 Colfax Ave., So. Mpls, MN 55409 (3'83)

KURT RUSSELL

Wanted TV movie, material. Candids, clips, mags, etc. "The Thing," Elvis, Quest, Escape From NY, Silkwood, others. Foreign material, esp. Jap. mag. arts. BT. 2850 Ulloa. sfca 94116. (2-4'83)

WANTED: Sheet music, clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (11-3'83)

Buy or trade any and all material on Shirley Temple. Have hundreds Movie, and TV stars, Judy, Liza, Raquel, Elvis, Princess Di, Grace, Dallas etc. etc. Stella Suttie, Box 38, Sedgefield, C.P. 6573 South Africa. (3-4'83)

COLLECTING ITEMS on Virginia Mayo. "Swingtime" & "Picnic." Randy Johnson, 1153 Castro St., San Francisco, CA 94114. (3-4'83)

WANTED: Video tapes in the Beta format of the following movies: "Three Smart Girls Grow Up," 1938 starring Deanna Durbin; "Spring Parade" 1940, Deanna D.; "I'll Be Yours," 1947 with Deanna D.; "For the Love of Mary," 1948 with Deanna D.; "His Butlers Sister," 1944; "Nob Hill" in color starring Joan Bennett; Vivian Blaine & George Raft & "Irene," last part in color starring Anna Neagle and Ray Milland. Larry Dennis, 20 E. Main St., Apt. 77, Los Gatos, CA 95030. Phone 1-408-395-0865. (3-4'83)

WANTED: ELIZABETH TAYLOR MATERIAL especially foreign magazines, books, posters, etc. Pressbooks and itmes on CLEOPATRA. Allan Trivette, 7500 N. Western, Oklahoma City, OK 73116 (3-4'83)

WANTED: **Sheet music,** clippings, poster, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (2-5'83)

Wanted: **LETTERS** from service men or women who met Raymond Burr in Korea or Vietnam. Photos also. O. Hill, Box 205, Kenilworth, N.J. 07033 (2-5'83)

Wanted: Shirley Temple items from the 30's. Pressbooks, posters, movie brochures, scrapbooks, etc. No repros, please. Alma Carmichael, 10301 E. 30th Terrace, Independence, Missouri 64052. (3-4'83)

"Wanted to Buy" Any material related to **Pierce Brosnan** and/or the other actors on the TV show, ***Remington Steele.*** Mary A. Smith, PO Box I, Port Hueneme, CA 93041 (3-4'83)

Ronald Reagan wanted. State price for photographs. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710. (3'83)

Anthony Perkins, photographs wanted. State price. Paul David Perez, 2810 Tenth St., Berkely, CA 94710. (3'83)

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by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. Ruby Stevens and William Beedle *(Golden Boy).*
2. Virginia McMath and Reginald Truscott Jones *(The Major and the Minor).*
3. Margarita Cansino and James Stewart *(Salome).*
4. Maria Africa Vidal de Santo Silas and Charles Lochner *(Arabian Nights).*
5. Natasha Gurdin and Arthur Gelien *(The Girl He Left Behind).*
6. Hedwig Keisler and Jules Garfinkle *(Tortilla Flat).*
7. Rosetta Jacobs and Bernard Schwartz *(The Prince Who Was A Thief).*
8. Alexandra Zuck and Merle Johnson Jr. *(A Summer Place).*
9. Constance Thompson and Muni Weisenfreund *(A Song to Remember).*

ANSWERS

1. Barbara Stanwyck and William Holden.
2. Ginger Rogers and Ray Milland.
3. Rita Hayworth and Glenn Ford.
4. Maria Montez and Jon Hall.
5. Natalie Wood and Tab Hunter.
6. Hedy Lamarr and John Garfield.
7. Piper Laurie and Tony Curtis.
8. Sandra Dee and Troy Donahue.
9. Veronica Lake and Fredric March.

Isa Miranda

by Kirk Crivello

Paramount's Italian import, Isa Miranda, was in many ways similar to Marlene Dietrich—but without the magic. Distinguished in Italy but disappointing in her American debut, *Hotel Imperial* (1939) with Ray Milland. When the public stayed away from *Adventure In Diamonds,* Paramount pulled her from *Zaza* and cast Claudette Colbert. The English language gave the star enormous difficulty. Returning to Europe, she starred in France's *LaRonde* and *The Walls Of Malapaga* which won the Oscar for best foreign film (1950) and won her the Cannes Film Festival award as best actress. When not acting, she occupied herself with costuming puppets and dolls. She died in Italy on July 8, 1982.

In the Thirties: **Richard Dix** with **Betty Bronson** and Andre Beranger in ***Paradise for Two***—a Paramount film.

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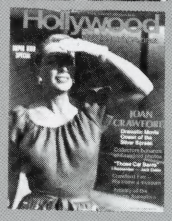

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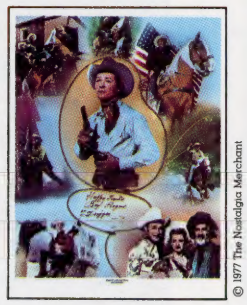

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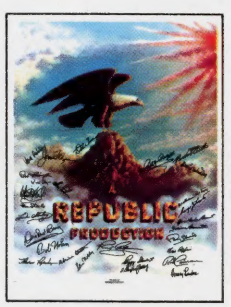

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Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.

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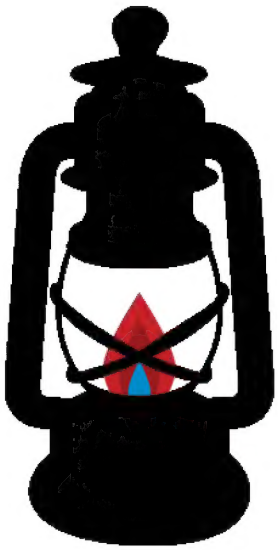

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